SASKATCHEWAN ARTS BOARD
SINCE 1948

"Art, why do we need it? Sure it makes the world a prettier place, but, often, it is also irreverent, loud, inconvenient. It forces us out of our comfort zone, forces us to examine our assumptions, confront our prejudices. It opens the mind to invention and discovery, it challenges our standards of beauty and justice.... Every culture is defined by its art, and art links cultures across physical, linguistic and historical divides. Art gives oppressed or decimated cultures and individuals an identity and a voice. Art is our conscience and our consciousness, our mirror, our witness — in words, in sounds, in images. That's why we need art."

ANITA ROCAMORA, JUROR
2014 LIEUTENANT GOVERNOR'S ARTS AWARDS

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Mission:

The Saskatchewan Arts Board recognizes, encourages and supports the arts to enrich community well-being, creativity, diversity and prosperity.

Vision:

A creative society where the arts, artistic expression and innovation play a dynamic role and are accessible to everyone in Saskatchewan.

Values:

- **Accessibility** — We are committed to providing accessible and user-friendly services for our clients.
- **Diversity** — We are committed to building an organization that reflects the ever-increasing diversity of the people of Saskatchewan and which embraces a broad scope of creativity and artistic expression through the arts.
- **Accountability** — Our policies and processes are transparent and reflect a commitment to effective stewardship for the public trust we hold.
- **Collaboration** — We recognize greater outcomes will be achieved through collaboration, partnerships and the engagement of clients, staff and stakeholders.
- **Excellence** — Our commitment to focusing on our clients and going above and beyond to support excellence in the arts.
- **Adaptability** — Our ability to think differently, innovate and continuously evolve in order to support our clients and the dynamic role of the arts within a creative society.

we value
accessibility
diversity
accountability
collaboration
excellence and
adaptability

Letter of Transmittal

The Honourable Vaughn Solomon Schofield
Lieutenant Governor of Saskatchewan

Your Honour:
The Saskatchewan Arts Board is pleased to submit its annual report for the fiscal year April 1, 2014 to March 31, 2015. The Saskatchewan Arts Board's financial statements are included and have been audited by the Provincial Auditor.

Respectfully submitted on behalf of the Saskatchewan Arts Board.

The Honourable Mark Docherty
Minister of Parks, Culture and Sport

Pamella Acton, Chair
Saskatchewan Arts Board

Message from the Chair

As artistic activity in Saskatchewan has evolved and proliferated over the last many years, so has the nature of artistic practice. Art forms have expanded to include a much wider landscape of activity. The Arts Board is highly regarded for our arm's-length funding model, flexible and rigorous peer-assessment system, and our balanced approach to fund the arts through a mix of public and earned revenues.

For 67 years, the Arts Board has been a leader and a champion of the arts in our province. Our ability to adapt and lead on a continual basis is a major strength of our organization, helping to position the agency for the future needs of a thriving and diverse arts community.

With our years of experience and acquired wisdom, we have developed many strengths that we will proudly build upon. Our diverse partnerships throughout the province will continue to enhance our ability to help nurture a creative society with innovation and imagination. Our peer jury system is admired across the country, with many requests from other organizations to help them implement a similar system.

This past year, our Board of Directors spent considerable time determining how our organization fits best and most effectively within the arts ecosystem of our province. We intend to continue to collaborate with artists, communities, arts organizations and stakeholders to advance public impact and benefit of the arts for everyone in Saskatchewan. Our board is committed to reviewing and, where needed, transforming our organizational culture, business practices and use of technology to ensure our services remain relevant and adaptable.

Our Board of Directors is also committed to cultivating a model that will provide freedom for artists to be able to create and innovate. Our strategic framework for available investment will enable our agency to respond more effectively to changing environmental conditions by aligning our goals with emergent trends both in the arts sector and the broader environment. Goals such as youth engagement, developing our provincial cultural identity and encouraging cultural participation amongst all citizens will help provide our communities and audiences with opportunities for creative engagement.

Our professional staff at the Saskatchewan Arts Board have truly taken a leadership role in improving business processes to produce a more efficient and effective engagement with our clients. They are collaboratively developing a continuous and innovative improvement model, adapting to change, leading our organization and demonstrating competent and capable stewardship. They are to be admired.

In closing, please let us consider that the creative process is about relationships. It is about empathy, intuition, generosity and collaboration. The desire of the Saskatchewan Arts Board for the coming year is to enlarge the artistic footprint for artists and art organizations in our communities, increasing the general well-being for all people in our province.

Pamella Acton
Chair

Message from the Interim Chief Executive Officer

We live in interesting times. Advances in technology, science, research and development herald a future that some look forward to with hope and others fear. We have explored deeper into space, farther beneath the oceans, probed and prodded our genes in ways that defy our imagination.

Yet, even as we mine the data and crunch the numbers, we as individuals and communities seem to be longing for something... more.

The arts, in all their diversity, remind us that we are human beings. More than our genetic makeup, more complex and amazing than any technology or scientific discovery. We transcend our social profile or digital footprint. We can't simply be analyzed, quantified, labeled, sliced, diced and fed into a consumer database. We are unique and share the capacity to imagine... something more.

Art inspires us to take on the challenges of our times with creativity, authenticity and hope. It is a privilege for me and the professional staff at the Saskatchewan Arts Board to contribute to the growth of the arts through our relationships with artists, arts organizations and communities throughout the province.

Over the past year the Arts Board launched some key initiatives to ensure that growth continues. A communications audit of stakeholders and staff helped the agency understand how it needs to adapt to better serve the arts community and our employees. That understanding inspired the development of a strategic plan as a roadmap for the foreseeable future. Finally, the search for a new, permanent CEO was begun to implement that plan and provide the stability the Arts Board needs to fulfill its role as a funder and champion of the arts.

The Arts Board recognizes that initiatives, audits and plans on their own cannot substitute for authentic and ongoing engagement with the arts community and our other stakeholders. We are committed to that — the human touch — as we evolve and move forward in these interesting times.

Ranjan Thakra
Interim Chief Executive Officer

The Board

Top row (l to r): Pamella Acton (chair), Gwendolyn Arthur, Ken Azzopardi, Jasmine Calix, Peggy L'Hoir, Michelle Hunter, Bill Klebeck
Bottom row (l to r): Lionel Peyachew, Judy Yungwirth, Lorna Zaffyn (vice-chair)

Photos: Mark Greschner, Artec Photographic Design
Photo of Judy Yungwirth: Courtesy of University of Saskatchewan
Photo of Lionel Peyachew: Courtesy of First Nations University of Canada

The Staff

Top row (l to r): Sabrina Cataldo, Tracy Chudy, Aaron Clarke, Denise Dreher, Sandi Desjarlais, Belinda Ha..., K...en Henders
Second row (l to r): Noreen Neu, Devin Pacholik, Gail Paul Armstrong, Priscilla Premraj, Carmelle Pretzlaw, Deron Stafford, Ward Schell
Third row (l to r): Ranjan Thakre (Interim CEO), Leslie Anne Wilson
Missing: Joanne Gerber, Risa Payant

Photos: Mark Greschner, Artec Photographic Design

When visual and media artist **Risa Horowitz** created the *Trees of Canada* series in 2007, she never would have guessed that, eight years later, it would lead to an audience with Queen Elizabeth II.

The paintings were inspired by Horowitz's experience working at an architectural firm. She became fascinated by how trees were represented in architects' sketches and AutoCAD images. She selected 150 of Canada's indigenous and naturalized trees from the 2004 National Forest Inventory and spent her evenings painting them.

While she often works in photography, Horowitz says, "It wasn't a realistic representation of the trees that I was interested in. I wanted the monochromatic silhouettes to create a cohesive unit consistent enough to represent a whole collection of the trees."

Trees of Canada is her third body of work to address themes of Canadian landscape and identity. "I've lived in seven provinces, so I've gotten to know several regions. It has given me my own appreciation for Canadiana and the diversity and similarities across the country."

In 2015, the Canadian Department of Foreign Affairs purchased 20 of the tree pieces for permanent display at Canada House, the High Commission in Trafalgar Square in London, England. Two other Saskatchewan artists, Sean William Randall and Kyle Herranen, also have their work represented there.

AN AMAZIN

A Travel Grant from the Arts Board enabled Horowitz to attend the unveiling in February, which included a huge crowd of diplomats and the Queen. While she was not formally introduced, Horowitz says that she "shared a very long gaze with Her Majesty."

Having her work represented in one of the largest collections of Canadian art outside the country is "an amazing honour" for Horowitz. "This is my contribution to the world. Without children, it is art that I'm leaving behind. When your work enters a public collection, you know it's not going to be hidden away. The art is going to outlive me."

Her work is also held in the Saskatchewan Arts Board's Permanent Collection, the Canada Council for the Arts' Art Bank and numerous private collections.

For more on Risa Horowitz, visit **risahorowitz.com.**

(below) Risa Horowitz stands by her 20 *Trees of Canada* as installed adjacent to the John A. Macdonald room at Canada House in London, England.

Photo: Andrew Wright

IG HONOUR

A PERFECT BOOK

Since its release in early 2015, **Connie Gault's** novel, *A Beauty*, has been receiving rave reviews. The Toronto Star calls it a "simple perfect book," and the Globe and Mail calls Gault "terrifyingly perspicacious" and "wickedly funny," a writer with "that rare talent that makes every character important."

The novel, the creation of which was supported by an Independent Artists Grant, draws on two memories from Gault's childhood. "The kernel of the story is my own fascination, since the time I was a girl, with my grandfather, who deserted his family during the depression," she says. The second is the story of the town her grandparents lived in, Gilroy, which completely disappeared once the railroad moved. "You can't find any trace of it now. In fact, it was gone when I was a child," she notes. "These childhood fascinations really work for writers."

When she was in the writing groove with *A Beauty*, Gault worked six to seven hours per day. "When I get into a book, I often sit down with a pencil and notebook. I might ask myself questions about the main character: Why don't people know who she is? Why is she so mysterious? Then I'll try to answer them myself, and pretty soon, I'm writing a scene."

A Beauty took Gault six years to write and another two to edit and publish. It can be difficult for writers keep the momentum going during that long process, but Gault says, "It's hard to explain, but you want this world to exist, and so all your energy goes into creating this novel. You don't really think about time passing or selling your novel or anyone reading it. You just think about it as a thing that needs to exist, and however long it takes, it takes."

Gault is the author of three books of fiction. Her previous novel, *Euphoria*, for which she was also awarded a grant from the Saskatchewan Arts Board, was short-listed for the Commonwealth Prize for Best Book (Canada and the Caribbean), the Saskatchewan Book of the Year and the High Plains Fiction Award, and won the Saskatchewan Book Award for Fiction.

(top) Connie Gault
Photo: Gordon Gault

PEER JURIES: A CORNERSTONE OF THE GRANT PROCESS

Springtime means grant deadline time at the Saskatchewan Arts Board, and **peer juries** are a cornerstone of our funding process. "It's a tried and true model," says interim Arts Board CEO Ranjan Thakre. "Other institutions across Canada have adopted this system because it ensures fairness. We are absolutely committed to the peer jury process."

When artists and arts organizations apply for Arts Board grants, panels of jurors evaluate applications against criteria and rank them accordingly. Grants are allocated on the basis of the ranking order until funds are depleted.

Staff selects jurors according to strict criteria, which includes being a member of the professional arts community. Jurors are typically from Saskatchewan, but if qualified local jurors are unavailable, we recruit arts professionals from other provinces. "We always select jurors who are aware of Saskatchewan's culture," says Thakre.

Panel members are well-versed in the genres they are reviewing, and they know how to recognize artistic merit, and evaluate applicants' budgets and timelines. They also consider marginalized voices, cultural trends and how projects fit into our province's historical context.

Thakre says jury independence is crucial to the Arts Board's operation as an arm's-length funding model. "Independence means Arts Board staff and board members do not guide jury decisions regarding the allocation of funds."

Staff does provide jurors with a code of ethics, which states, "The public trust held by the Saskatchewan Arts Board demands a high standard of conduct that embodies the concepts of integrity, fidelity, confidence, fairness and good faith."

"Art is about freedom of expression," Thakre says. "Jury adjudications ensure grant applicants intend to effectively spend funds for the greater public benefit."

For more information on the Arts Board's peer adjudication process, visit **www.artsboard.sk.ca/adjudication.**

Saskatchewan Arts Board staff review grant applications in advance of the jury process
Photo: Sabrina Cataldo

"It takes a long time to become accomplished in any artistic discipline. Time to think, to figure out what you're doing, to muster up the courage to take risks and in so doing to risk failure. Time to keep practicing and making mistakes is essential to making brilliant art. We should all be grateful that we have an organization like the Saskatchewan Arts Board that supports and celebrates and, yes, invests in artists like me. It's the artists and art we foster in this province that make people from afar look at us and think, 'Wow, I'll have what they're having.'"

Sylvia Legris, recipient of the 2014
Lieutenant Governor's Arts Award for Saskatchewan Artist

ABORIGINAL
EDITORS CIRCLE

Historically, much of the literature in Canada about Indigenous people has been written by non-Indigenous writers. Cultural assumptions made from a Western lens have often been problematic.

"Indigenous people are written about in the past tense as though we're now colonized and assimilated and no longer live by our traditions," says Gregory Younging, an Indigenous studies faculty member at the University of British Columbia-Okanagan. There are also frequent breaches of protocol associated with traditional materials, such as stories and ceremonies. "When non-Indigenous authors write about these traditions, they can publish things that are offensive to Indigenous people."

A shortage of Indigenous editors in the country only contributes to cultural miscommunication and errors. In response to years of consultations with members of the national publishing community, the Saskatchewan Arts Board's new **Aboriginal Editors Circle** is aimed at addressing issues distinct to editing manuscripts by Indigenous authors. Presented for the first time in June 2014, the ground-breaking program provides professional development, peer mentorship and informed dialogue for Indigenous editors and publishers from across Canada.

Rita Bouvier was one of the 14 participants in the circle. "I feel lucky and grateful to have been a part of this five-day professional development opportunity with Indigenous colleagues, who share a similar learning passion and interest in the publishing of Indigenous writers and content. I am still basking in it," she says. "Sharing our stories and experiences of 'place' and ensuring the integrity of such works will contribute to reconciliation of our relationship as Indigenous people and non-Indigenous people."

Younging, who has advocated for capacity-building programs for Indigenous editors since the 90s, was the lead instructor. He says he has already noticed changes in Canadian publishing since the circle's launch, including invitations for him to make presentations to publishing groups across the Prairies. "There's a widespread interest in publishing Aboriginal authors in the best way possible," he says. "I've had several publishers emailing me with inquiries to look at a book or even a sentence of a book, asking me if I thought they were appropriate. As a result of those conversations, there are books being published today that would have been offensive to Indigenous people that will no longer be offensive."

The Aboriginal Editors Circle is a joint initiative of the Saskatchewan Arts Board, the Canada Council for the Arts and the Saskatchewan Writers' Guild.

Participants in the first Aboriginal Editors Circle in June 2014.

WEAVING
ART FORMS TOGETHER

(top) Juno Award-winning spoken word artist Lillian Allen is accompanied by local musicians Herb Exner (guitar) and Brian Templeton (double bass) at a March 2014 Vertigo Series event.

(above) Cheryl L'Hirondelle was a feature performer in March 2015.

Photos: David Solheim

Writing, by nature, is a solitary activity. Often, the only reading opportunities for writers take place at book launches. **The Vertigo Series** in Regina weaves together music, literature and visual art to create a relaxed social space for artists to share their work.

Each cabaret-style event features musicians and writers, either performing alone or collaborating. "Professional writers have reported that their reading styles opened up with the addition of music. The melody allowed them to express themselves in new ways," says Tara Dawn Solheim, Vertigo's volunteer director. "It also provides an opportunity for songwriters to showcase their lyrics in an environment where people listen closely to the composition and poetry of the music."

Artists are chosen based on their body of work. Presenters have included singer/songwriter Jeffery Straker, Saskatchewan Poet Laureate Judith Krause, and Juno Award-winning spoken word artist Lillian Allen. Each event attracts between 50-100 audience members.

A grant from the Saskatchewan Arts Board enables Vertigo to pay artists standard professional rates for their readings and performances. Writers and musicians also keep all revenue from book and CD sales. Most events are free to attend, and if there's an entry fee, it's subsidized.
Vertigo also hosts open stages throughout the year, providing performance and mentorship opportunities for emerging and established artists of all ages and backgrounds. "We have a consistent group of people who come out. They know that they'll be able to share in a supportive environment," Solheim says.

The series partners with the MacKenzie Art Gallery, Cathedral Village Arts Festival, Saskatchewan Writers' Guild, Saskatchewan Book Awards, Creative City Centre and Brown Communications on a variety of initiatives. It also coordinates workshops, which have included ekphrastic writing — literary response to visual works of art — about MacKenzie Art Gallery exhibitions, such as a poem about a painting.

Performances are held at the gallery as well as at Crave Kitchen + Wine Bar. "Working with a local business has allowed us to interact with a different cross-section of the population. People walk by the door and they may have never seen a literature reading before. They stick their heads in and see what it's about, and some of them stay for the whole event!" Solheim exclaims.

For more, visit vertigoseries.com.

The Vertigo Series receives funding from the Creative Partnerships program. Creative Partnerships is a joint initiative of the Arts Board and SaskCulture Inc., using funding from the Saskatchewan Lotteries Trust Fund for Sport, Culture and Recreation.

EXCERPTS FROM THELMA PEPPER'S 2014 LIFETIME ACHIEVEMENT AWARD ACCEPTANCE SPEECH

"In the 1980s I started reading pioneer stories to residents of a long-term care home two blocks away from where I lived. It wasn't long before the reverse was happening. They started telling me their unbelievable stories — stories of early life on the prairies, poverty, hardships and loneliness. They told me their innermost feelings about religion, politics, marriage and the values they thought were important in bringing up their children. They wanted me to know they were telling me the truth....

THELMA

telling their stories made them feel good about themselves. Wonderful expressions came over their faces. I think it was the creative things they did that made them happy. After several months of getting to know these residents and having a feeling they trusted me — I asked if I could photograph them. I wanted to photograph to register things about them that were more important than how poor they were — their strength, pride, commitment and kindness....

A theme I found in talking to all of these people was the way they dealt with hardship and found their own happiness was being creative. I've seen the spark that creativity does to all of us.

Young and old, this is something I see to this day....

For me through photography, I have learned to believe in myself. It has become a powerful and driving force in my life."

(opposite) Thelma Pepper
Photo: Josh Schafer Photography

(below) Thelma Pepper
***Sight of Old Fish Creek Ferry, Store and Post Office* (detail), 1993**
giclée print on rag paper
Photo courtesy of the artist

PEPPER

2014
LIEUTENANT GOVERNOR'S ARTS AWARDS

Throughout this annual report are excerpts of the acceptance speeches from recipients of the **2014 Lieutenant Governor's Arts Awards**: Thelma Pepper (Lifetime Achievement), Sylvia Legris (Saskatchewan Artist), Zachari Logan (Emerging Artist), Heather Cline (Arts and Learning), Angus Ferguson (Leadership — Individual), Friends of the Broadway Theatre (Leadership — Organization) and Richard Gustin (Volunteer).

The evening itself was chock full of Saskatchewan talent, including host Jeffery Straker, painter Joseph Anderson and performances by Minor Matter, Lisa Bird-Wilson, Amalie Atkins, John Arcand, Andy Shaul, and a feature performance by defSOL.

Guy Vanderhaeghe and Thelma Pepper

SaskCulture president Pat Grayston and Richard Gustin

Jody Diakow of TD Bank with Kirby Wirchenko of Friends of the Broadway Theatre

Errol Fisher of North Ridge Development Corporation and Angus Ferguson

Her Honour the Honourable Vaughn Solomon Schofield, Lieutenant Governor of Saskatchewan and Zachari Logan

Saskatchewan Arts Board vice-chair Lorna Zatlyn and Heather Cline

Bill Cooper of PotashCorp and Sylvia Legris

(top) Feature hip hop performance by defSOL

Photos: Josh Scheler Photography

"Through its mandate to supporting artists and cultural workers producing visual art, music, film, literature — the list is endless — the Arts Board has and continues to pave the way in the formation of culture, in many instances for the rest of the country and beyond."

Zachari Logan, recipient of the 2014
Lieutenant Governor's Arts Award for Emerging Artist

CHANGING THE WORLD: ONE MIND AT A TIME

A Jew and a Muslim walk into a bar…"

The classic joke setup is written on the flyers for *My Rabbi*, a one-act play presented by **Sum Theatre**. The comedic drama, written and performed by Kayvon Kelly and Joel Bernbaum, is a thought provoking story inspired by their real-life friendship and cultural backgrounds.

The idea came to them while sitting in a bar, contemplating their theatrical futures. "We had no work lined up. We remembered the words of our playwriting mentor: 'You need to make your own work, and you have to write what you know,'" Bernbaum says. They sketched the structure of the play on a napkin and drafted, workshopped and revised it over the next six years.

My Rabbi premiered at the Edinburgh International Fringe Festival in Scotland in summer 2014, where it received critical and popular praise. "When we arrived in Edinburgh, the situation in the Middle East was escalating. Because of the global political situation, we had one of the most pertinent pieces at the festival," says Bernbaum. "Theatre at its best is a commentary, a reflection and a catalyst. If we do our jobs right as theatre artists, we can create work that takes people a little bit further down their path of thinking and feeling about what's happening in their world right now."

The show then toured to Victoria, Vancouver and Saskatoon. At each stop, the team reached out to members of Jewish, Muslim and other cultural communities to participate in audience engagement activities, including post-show panels and discussions. A performance in Saskatoon marked the first time leaders from the Jewish and Muslim communities were in the same room. "At times, you could have cut the air with a knife because the characters in the play, though fictional, were striking very real chords with a large segment of the audience's personal experience," Bernbaum says. "We wanted to have as diverse an audience as possible in order to debrief and discuss the show and unpack that friction."

"The responsibility of the artist is to shake people up, and the ability of art, if done well, is to change the world, one mind at a time," he says.

For more on Sum Theatre, visit **sumtheatre.com**

The My Rabbi *tour was supported by the Culture on the Go program, which is funded by the Government of Saskatchewan and administered by the Arts Board through an agreement with the Ministry of Parks, Culture and Sport. Sum Theatre also receives annual funding from the Professional Arts Organizations Program.*

Joel Bernbaum and Kayvon Kelly in *My Rabbi*.
Photo: Derek Ford

A POETIC LANDSCAPE

Poetry flags at Prairie Wind & Silver Sage created by participants of the Open Poetry program facilitated by artist-in-residence Rhonda Gallant-Morari.

Photo: Robert W Harwood

Its roaring hoofs clapped like thunder on the ground
The ground shook like the earth's heartbeat
— poem by a 10-year-old visitor to Grasslands National Park

In 2014, five Saskatchewan artists took part in a project initiated by the **Prairie Wind & Silver Sage (PWSS)** ecomuseum in Val Marie. PWSS works with Grasslands National Park to promote the conservation of native prairie landscapes and the appreciation of prairie culture and natural history.

"Our role is not just the interpreter of artifacts. We give visitors to the region some ideas of how to understand their experience. The arts can be a window or a door into another kind of experience," says Laureen Marchand, chair of the PWSS board. "When we can take our programs into the community, it meets all of our goals."

Artist residencies ranged in length from 10 days to a month and took place between July and October.

Artists were:

- Writer Rhonda Gallant-Morari from Saskatoon, who set up write-it-yourself poetry stations in and around the park and initiated guided poetry hikes in the park
- Musician Dave Cyca from Swift Current, who held a concert and open mic night at Val Marie Hotel and hosted campfire singalongs and songwriting workshops
- Visual artist Gerri Ann Siwek from Regina, who engaged visitors in a mixed-media workshop and a collaborative art project
- Photographer James R. Page from Val Marie, who mentored teens in photography and photo editing
- Writer Terry Jordan from Saskatoon, who interviewed locals and visitors and recorded the sounds of the park toward a text- and sound-based theatre project.

Around 550 people, from toddlers to senior citizens, engaged with the artists during the residencies. "Meeting the people and the landscape in such a beautiful, even magical part of our province continues to be a pleasure for me and it continues, too, to be an inspiration in my work and daily life," says Jordan.

PWSS received funding for another series of artist residencies for 2015. "The funding has enabled us to take the ecomuseum program to a different level that affects a large number of people and offers opportunities to artists," says Marchand.

Art in the Park is an initiative of the Creative Partnerships program, a joint initiative of the Saskatchewan Arts Board and SaskCulture Inc., using funding from the Saskatchewan Lotteries Trust Fund for Sport, Culture and Recreation.

TREATY 4: THE NEXT GENERATION

(top and bottom) Students from four Regina high schools participated in the Treaty 4: The Next Generation Youth Conference at First Nations University of Canada in April 2015.

Photos courtesy of Campbell Collegiate

When Regina teachers Naomi Fortier-Fréçon and Leia Laing discussed the treaties in their classrooms, they realized that students only understood the agreements superficially. "They didn't realize that treaties are living, changing documents that evolve over time," Laing says.

The teachers knew the complex topic required more than what was available to them in the classroom so they conceived of a conference that would bring students together with First Nations elders, artists and community members to explore and reflect on treaty issues.

The Treaty 4: The Next Generation Youth Conference took place in April 2015 at First Nations University of Canada and engaged 250 students from four Regina high schools. In addition to discussing issues such as residential schools, white privilege, and missing and murdered Aboriginal women, students took part in a collaborative art project led by Indigenous artist Ray Keighley.

Keighley met with students before the conference to help them learn techniques they could use to express their vision of the future of Treaty 4. Campbell Collegiate vice-principal Hillary Ibbott Neiszner notes that art helps to bridge cultural differences. "Our students are French immersion students, while English is the language of instruction for the other schools. For the art piece, it doesn't matter what language you're speaking. The picture is illustrating the learning. Everyone can look at it and appreciate it," she says.

Each student painted a small canvas, which was added to the contributions of others to create a large mural.

The goal of the conference was not only to learn about Treaty 4, but also to live it. "This is an ongoing process. After graduation, they will be the adults and they will make the decisions in our world, and I would like them to keep the experience they've been through and understand how they belong to Treaty 4," Fortier-Fréçon says.

For more on the project, visit **treaty4thenextgeneration.blogspot.ca.**

This project was supported by a Génie Traité grant, a component of ArtsSmarts Saskatchewan, offered through a partnership among the Saskatchewan Arts Board, SaskCulture Inc., and the Ministry of Education. Funding is provided by the Saskatchewan Lotteries Trust Fund for Sport, Culture and Recreation, and the Ministry of Education. ArtsSmarts Saskatchewan is part of a national network of ArtsSmarts programs.

When **Kent Tate**'s film, *Isolated Gestures*, received the Ruth Shaw (Best of Saskatchewan) Award at the 2015 Yorkton Film Festival, Tate expressed gratitude to the Saskatchewan Arts Board for the Independent Artists grant that made the film possible. For him, the grant was an important vote of confidence. "Living in such an isolated part of the province, it is an affirmation that work that is investigative and experimental — that may never see the light of day or the marketplace — has value and is accepted and embraced. It encourages me to want to keep working," he says. "Because of the grant, I took the extra time on the movie and submitted it to the film festival. And it did see the light of day. One thing leads to another."

Filmed in southern Saskatchewan, *Isolated Gestures* was inspired by two historical figures who had very different experiences of the region. In 1857, John Palliser led an expedition to survey southern Saskatchewan and Alberta, and declared it unsuitable for settlement due to harsh winters, erratic rainfall and frequent droughts. Another settler, Wallace Stegner, had the opposite impression in 1914. "The drama of this landscape is in the sky, pouring with light always moving," he wrote.

Tate was drawn to the region for the same reasons as Stegner. "The southwest feels like a blank canvas, and the sky itself is the painter. People who are familiar with these landscapes have an understanding of

ISOLATED

the poetry inherent in them," he says.

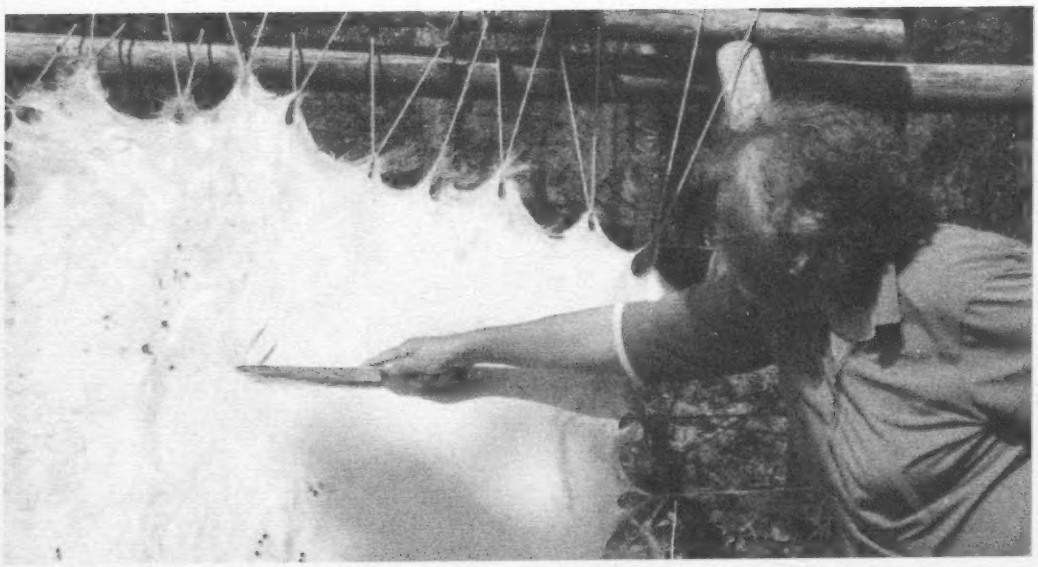
In 2013, through an artist residency at the Wallace Stegner House in Eastend, Tate spent extended amounts of time on the land. He set up his camera and left it to film the earth and sky for hours, allowing the landscape to tell its story. He edited the long shots together into a series of silent looping movies that will become an HDTV wall-mounted gallery installation called, *Isolated Gestures — Landing Sites*. He also created an accompanying movie, along with a soundtrack that he scored, which he submitted to the 2015 Yorkton Film Festival.

"The finished movies are reflections of my vision of southern Saskatchewan. A vision that reinforces, yet challenges, perceptions of this prairie landscape," Tate says. "It may seem flat, but it's undulating with all these textures."

To watch the award-winning film visit **pulsingearth.ca/kent_tate_isolated.htm.**

(below) ***Isolated Gestures*** **movie still: Transmissions on a thin line, Trans-Canada Highway, Saskatchewan, during a period of heavy spring rains**

GESTURES



SHARING
TRADITIONAL KNOWLEDGE

For more than 40 years, Lac La Ronge Cree Nation elder and traditional knowledge keeper **Ida Tremblay** has learned the art of tanning animal hides, sewing and beadwork patterns particular to that area of northern Saskatchewan. She is passionate about sharing these skills and traditions.

"Passing knowledge on the correct methods is critical. As the years go by, more and more elders with the knowledge to teach are dying. Time is running out for us to become proud of where we come from and who we are," Tremblay says.

An Indigenous Pathways Initiatives grant enabled Tremblay to collaborate with teacher Christine Ravenis to educate people in surrounding communities on how to make moose hide, moccasins, gauntlets and mukluks. The pair taught six weeks of hide-making workshops in Ida's backyard as well as twice-weekly pattern-making, sewing and beading classes at the local school, which continue to this day.

Ida Tremblay (top) and participants in one of her workshops (left) prepare hides for tanning.

Photos courtesy of Christine Ravenis

"Making a hide is a process that can take weeks," Ravenis says. Even acquiring raw hide is seasonal and dependent on the weather and prime hunting season.

Hide-making steps include removing flesh, stretching, removing hair, drying and preparing hides for smoking, and then smoking, cutting, sewing and beading them to create the final product.

Throughout the process, Tremblay shares the stories of her ancestors and contemporary relations as well as traditional life teachings of Woodland Cree culture. Ravenis says that Tremblay "wants to make sure this knowledge is taught and shared with people who are interested, despite what age or race they are."

Workshop participant Juanita McGunigal says, "I was astonished at all the young people who would come around and show interest in the activities she was doing. Ida never passes up an opportunity to hand down her knowledge to these children, taking the time to teach them about a way of life which is rapidly diminishing."

"Strong art comes from strong community and...strong community comes from strong art."

Angus Ferguson, recipient of the 2014
Lieutenant Governor's Arts Award for Leadership — Individual

FOSTERING YOUTH
RESILIENCY THROUGH ART

Adolescence is a challenging time for youth, particularly for those coming to terms with their sexual orientation and gender identity. They are often at higher risk for self-harm, drug and alcohol abuse and lower self-esteem, when compared to heterosexual peers.

Camp fYrefly, which stands for "fostering Youth resiliency education fun leadership yeah!", provides sexual minority and gender variant youth opportunities to develop resilience and leadership skills, so they may promote positive social change in their schools, families and communities.

The camp is guided by an arts-based educational philosophy, using drama, music, writing and visual art to engage youth ages 14 to 24. "Art is an excellent way for them to express the challenges and struggles they experience as queer youth," says Russell Mitchell-Walker, co-chair of Camp fYrefly Regina. "It creates an opportunity for expression in ways that may otherwise not come out, and it helps them to come to a deeper understanding of who they are."

Camp fYrefly is the largest and longest-running program of its kind in Canada. Each year, more than 50 youth from across Saskatchewan, including many from rural and remote locations, participate in four days of arts-based workshops and information sessions on topics such as bullying, empowerment and consciousness-raising.

The camp, which is almost wholly subsidized by fundraising, alternates between Regina and Saskatoon. In 2014, it was held outside Regina. An ArtsSmarts After Hours grant enabled the camp to bring in J Mase III, a black/trans/queer slam poet from New York, as artist-in residence. Local playwright Kelley Jo Burke and spoken word artist Shayna Stock offered art-based workshops.

J Mase gave the keynote address and conducted daily workshops for campers in "finding their voice" and telling their story through rhythm and poetry. Mitchell-Walker says, "A lot of experiential engagement happened in the workshops, and there were some really powerful poetry and expression created and shared as part of the talent night."

He notes, "We witness the youth coming into their own, coming out of their shells, being more confident and expressive. I don't think we would see the same kind of transformation in the youth without the artist-in-residence component of the program."

ArtsSmarts Saskatchewan is supported by the Saskatchewan Arts Board, SaskCulture Inc. with funding from the Saskatchewan Lotteries Trust Fund for Sport, Culture and Recreation, and the Saskatchewan Ministry of Education. ArtsSmarts Saskatchewan is part of a national network of ArtsSmarts programs.

(top) Camp fYrefly participants say goodbye at the end of the camp.

(above) A participant shares a song at the talent night.

Photos courtesy of Camp fYrefly

SILENT SURVIVORS

Performance of *Silent Survivors – from Shared History to Shared Hope*
Photo courtesy of Dance Saskatchewan

As a third-generation residential school survivor, First Nations artist Lorin Gardypie understands the greater trauma created by the physical, emotional and sexual abuse he and others endured. "It left a giant void and disconnection where our pride and self-respect used to rest. Many of our brothers, sisters, fathers and mothers continue to walk with a heart full of shame and hurt," he says. "Our own children are continuing to feel the intergenerational impact, as we were not properly schooled on how to adequately care for our young. We were stripped of our ability to pass on centuries-old teaching that were a strong part of our identity." Gardypie wanted to tell the story of residential school survivors as part of his own healing. The arts – specifically dance, music and traditional Indigenous artistic expressions – gave him the means to shine a light on a dark part of Canada's history in an honest, sensitive way.

The result is the performance, *Silent Survivors – from Shared History to Shared Hope*, which was produced in partnership with Thunder Spirit Consulting, the Truth and Reconciliation Commission of Canada and **Dance Saskatchewan**. It premiered at the Broadway Theatre in Saskatoon in spring 2013, and was featured at the 2014 Saskatchewan Winter Games in Prince Albert.

A Culture on the Go grant enabled Dance Saskatchewan to tour the production to four communities in fall 2014. School and free-of-charge public performances were followed by talkback sessions and workshops with the cast. The talkback was generally as long as the performance itself, says Linda Coe-Kirkham, executive director of Dance Saskatchewan. "It allows far greater engagement with audience members because they can interpret the work in a way that is meaningful for them and then share their questions in the dialogue after."

The audience joins the cast – established and emerging artists from both First Nations and non-First Nations backgrounds – in a Round Dance at the end of each performance to allow them the opportunity to heal together.

Audience member Glen Bear wrote of *Silent Survivors*, "A powerful performance which brought back to mind some of the horrors of the past, but also was so positive in looking at the possibilities for the future. The human spirit is tremendously resilient."

Dance Saskatchewan has received numerous requests to bring the tour to communities around the province. "It has empowered people at the grassroots level, and we're also building a very strong presence for the value of the arts in addressing an important social issue," Coe-Kirkham says.

Gardypie says, "The time is now, for the unarmed truth and unconditional love to have the final word, and that it is only together as a community that we can move towards healing, one dance step at a time."

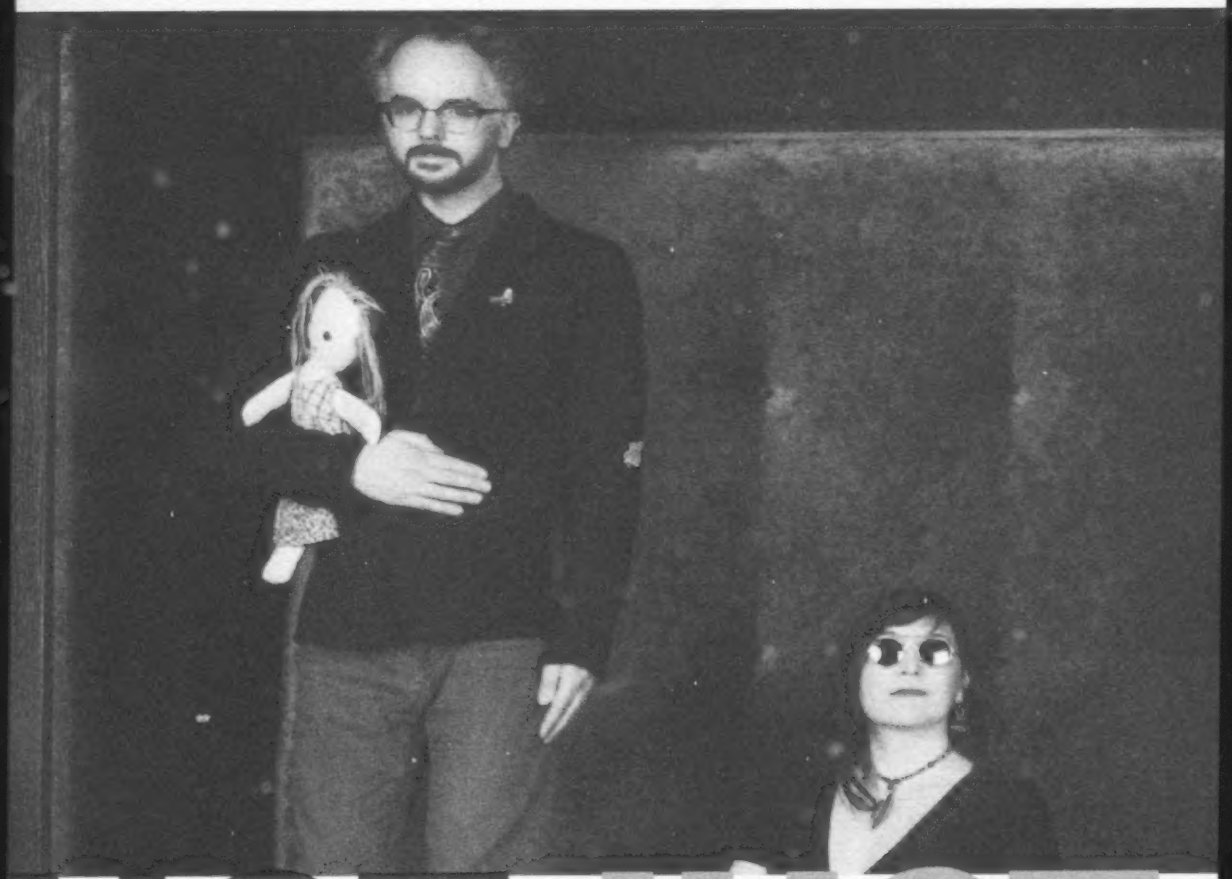
Culture on the Go is funded by the Government of Saskatchewan and administered by the Arts Board through an agreement with the Ministry of Parks, Culture and Sport.

Puppets are often regarded as children's entertainment, but the art form has the ability to engage people of all ages. "It lets people's guards down. You are instantly put into a relaxed state when you're watching a puppet film. You're not sure of what will happen next, so you can't expect anything," says Rowan Pantel.

Pantel, a printmaker, was inspired to try puppetry when Chrystene Ells, then artist-in-residence at Saskatchewan Filmpool Cooperative, gave a talk at the University of Regina in 2012. "Puppetry is a way that I could share family history and folklore. It's a more successful way of telling a narrative story," she says. Pantel is now a member of **Prairie Puppet Underground (PPU)**, a collective that includes Ells, filmmaker Berny Hi and theatre artist Kenn McLeod.

Pantel also worked with Ells on workshops with senior citizens in Regina-area residential facilities. Seniors created personal art pieces which were paired with audio recordings of their memories. The resulting group exhibition toured the province in 2014-15.

That experience inspired Pantel's live-action puppet film, *Fade to Grey*, "about a senior forcing the community around her to recognize her as being part of it," she says. "It's an opportunity to open further dialogue regarding the lives and histories of our senior population," she says.



NOT JUST

The film premiered at the International Festival of Animated Objects in Calgary in March 2014, to a sold out crowd. Pantel and PPU members attended with the help of a Travel Grant. In addition to presenting their puppet films, they took part in panel discussions, led a workshop and screened and discussed films at an elementary school. Their films were presented at Regina's International Puppet Underground Film Festival Plus (IPUFF+) in May 2015.

For more on Prairie Puppet Underground, visit **www.prairiepuppetunderground.com.**

The creation of Fade to Grey *was supported by an Independent Artists grant. Ells' artist residencies with Saskatchewan Filmpool Cooperative and Common Weal Community Arts were supported by the Creative Partnerships program, and Prairie Puppet Underground also received a SaskFestivals grant for IPUFF+. Both Creative Partnerships and SaskFestivals are made possible by partnerships between the Saskatchewan Arts Board and SaskCulture Inc., using funding from the Saskatchewan Lotteries Trust Fund for Sport, Culture and Recreation.*

(below) Members of Prairie Puppet Underground (l to r): Berny Hi, Chrystene Ells, Kona McLeod and Rowan Pantel

Photo: Sean Dennie

FOR KIDS

IMPROVISING
COMMUNITY CONNECTIONS

Two performing artists are using their love of improv theatre to help build resilience in an inner-city community. Collaborative dance artist Johanna Bundon and theatre artist Jayden Pfeifer are working with Regina's Heritage Community Association (HCA) to offer improv workshops to engage the local community.

HCA executive director Kathleen Wilson says the art form fits the community's needs well. "We don't have a community centre, but we can go into anyone's space and do a workshop. It's just so adaptable."

Many Heritage residents struggle with the impacts of poverty, but the neighbourhood is also brimming with potential for revitalization. The **Heritage Improv Project (HIP)** identified a number of community partners in the area to engage in workshops, including an emergency youth shelter, a shelter for women and children, a health care organization providing rehabilitation services, and a multicultural elementary school.

"Improvisation has a way of harnessing a very playful quality in us. Some byproducts that we have observed through the workshops are communication and confidence, cohesion in a group, or just a feeling of well-being," Bundon says. "We hope that this sort of openness and support extends past the workshops."

HIP also offers drop-in nights, which attract a broad cross-section of ages and cultures. Workshops focus on non-performative improvisation which is based on the principles of availability, listening, accepting, supporting and expressing, and uses basic sound and movements rather than language.

"We had a drop-in night where there were three languages in the room. The workshop was so dynamic because we realized there was a common language that had nothing to do with English. It was really beautiful to see the group connecting so fully but in a non-verbal way," Bundon says.

Heritage Improv Project received Creative Partnerships funding in 2013 and 2014. Creative Partnerships is a joint initiative of the Saskatchewan Arts Board and SaskCulture Inc., using funding from the Saskatchewan Lotteries Trust Fund for Sport, Culture and Recreation.

(top) Jayden Pfeifer and Johanna Bundon

Photo: Danielle Tocker

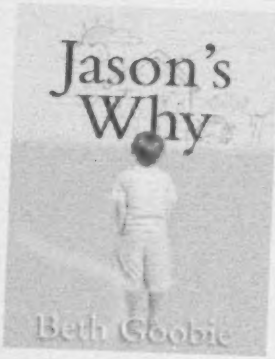
(above) Participants in a drop-in improv night.

Photo: Nichole Huck

"Everywhere from the local art gallery or community orchestra, to the biggest festivals and events, our volunteers play a crucial role. As we focus more and more on analytics and the economic benefit and value of the arts and culture to our province and its economy, I think we have to start recognizing and taking into account the investment that our volunteers, our people, are making to the quality of our lives."

Richard Gustin, recipient of the 2014
Lieutenant Governor's Arts Award for Volunteer

CLEARING
THE MIND FOR CREATIVITY



When Saskatoon author **Beth Goobie** received an Independent Artists grant to write a collection of poetry, she expressed her gratitude in a unique, creative way: by writing a poem about it. "Sometimes you get lovely moments when you're writing. You get a feeling that is cohesive and whole and joyous. That was one of those moments," she says. "Receiving a grant is very affirming. You get a direct response from a jury that says, 'We value your work and we value you.'"

saskatchewan arts board writing grant
by Beth Goobie

learning gratitude is a pilgrimage,
a daily trek visiting flowers
at bloom in my skin, strange hibiscus,
cornflowers and their slow-thundering blue,
a lotus unfurling myths in my crown —
this astonishing conspiracy between mind and flesh
can transform an inner organ into the taj mahal,
the rocky mountains backlit by heartbeat,
aurora borealis flickering between synapses

and while i do not know how a word births itself
out of waiting, or how meaning breathes
recognition, syllable by syllable, onto the page,
i understand we all carry ourselves,
cupped handfuls of light, toward the hope
of some consensus — a gentle blessing
we can bestow, each upon the other,
somewhere between the dither and the blather

civilization the choice to cultivate
long hours of the mind into strange gardens
perfumed with slow-blossoming nuance,
phrases that can trigger unexpected odyssey
startled out of the arrival of the one particular word —
full-sailed, bombastic, proclaiming generosity

Published in *The New Quarterly* (Spring 2014)

Goobie, who has published 23 books, had focused solely on young adult fiction for more than a decade before revisiting poetry three years ago. She finds switching between genres rejuvenating. "With fiction, you start off very open-ended with your first sentence, but as you progress, you're editing your choices down to the last statement. Poetry is a different process. You have a choice with every line," she says. "Structurally, it's very good for your mind to be unleashed and to continually move around and make those kinds of choices."

Her writing process, and her life in general, involves defining a mental state that is reflective and focused. She has chosen to live without television, internet, email and phones (aside from payphone calls to publishers and friends.) "Your mind can become blocked and clogged with too much stuff. I find if I want to be an effective writer, I have to spend a lot of time clearing my mind so my own thoughts have time to develop," she says.

Goobie also received a Travel Grant to attend the 2014 Ontario Library Association's Forestry of Reading Awards, for which her children's book, *Jason's Why*, was nominated. More than 1,500 children attended the event, purchasing and voting for their favourite books. *Jason's Why* sold out and was voted one of the top four books in its category.

When Goobie was introduced, "The roar that went up from the crowd was astonishing, and the air was full of pale blue copies of *Jason's Why*, waving madly!" she exclaims. "I just sat there and soaked in all that positive energy – the memory of it should easily get me through the next decade, smiling broadly."

CULTURE BUILDS COMMUNITY

(top) Stephanie Kaduck *Carnage Moon – Face Up* (detail), 2012, acrylic on canvas

(bottom) Neil Potter *Bucket of Blood* (detail), 2013, oil on canvas

Photos courtesy of Art Gallery of Swift Current

In the mid-90s, Swift Current was feeling the pain of an economic slowdown. The climate meant investing in the arts was not high on the city's priority list. "When I started in 1996, the **Art Gallery of Swift Current (AGSC)** was on the brink of closing. Now, the City is looking at building a new facility for us in five years' time," says director/curator Kim Houghtaling, who has been with the AGSC for almost half of its 40-year history.

Houghtaling's strategy was to make the gallery an essential service for the community, forging partnerships with other cultural organizations and facilitating major arts and heritage activity in the city. "Instead of thinking about what the city was going to do for us, we had to think about what specifically the city needed and consider what the gallery could contribute," he says. "Our purpose was to bring pride, self-esteem and confidence back to the community, rebuilding its spirit through the arts."

He began partnering with other organizations to develop large cultural events, such as the Windscape Kite Festival. The gallery also commissioned artwork for the front windows of empty storefronts on Central Avenue. "As a result, these old, devastated buildings came back to life. It helped to reinvigorate the business community and show the impact art can have in our daily lives," Houghtaling says.

Each year, AGSC hosts six art exhibitions in its main gallery, attracting more than 10,000 visitors in total. It also presents several exhibitions at other venues, such as the Morris Museum Gallery, the Lyric Theatre (for the Blenders Art + Music concert series), and on the grounds at the Frontier Days Regional Fair. Most of the exhibitions engage professional Saskatchewan artists and often feature artists from Swift Current and surrounding areas. The studio education program employs local artists to teach classes and workshops and even provides free transportation for schools to bring students to the gallery.

"The arts are important to the culture of the community. It's not just in terms of hanging pictures – it's in every level of engagement," Houghtaling says.

The Art Gallery of Swift Current receives multi-year funding from the Professional Arts Organizations Program. The program is funded by the Saskatchewan Arts Board and, under the terms of a partnership with SaskCulture Inc., the Saskatchewan Lotteries Trust Fund for Sport, Culture and Recreation.

ANOTHER CHARACTER IN THE SHOW

(top) Laura Warren

(bottom) Warren served as production manager for *The Liar*, a show produced at the National Theatre School of Canada in Montreal.

Photos: Maxime Côté

When many people go to the theatre, they focus on what's directly in front of them – the actors, the set and the costumes. But the production wouldn't be possible without the hidden flurry of backstage activity that sometimes includes more people than those on stage.

Laura Warren was involved in theatre and dance while growing up in Rouleau, but she didn't know that theatre production could be a career until she spent two years in the theatre program at the University of Regina. "I wanted to be a costume designer, originally, but the more I learned about theatre production, the more I wanted to explore it."

A Premier's Centennial Arts Scholarship helped Warren to attend the National Theatre School of Canada's production program in Montreal. The three-year certificate program gives students hands-on experience in all areas of theatrical production, including lighting, sound and video design, stage management, technical direction and production management.

Warren says lighting and video design make important contributions to the audience's experience. "Everyone is working together to tell the same story. All the artists are going through the same analysis of the script and pulling out ideas. A lot of my work is done watching the actors in rehearsal and bringing their energy into the world that I'm creating," she says. "That can only be done in a framework where the director sees lighting as important as the set, as the actors on stage, as any element. Everything has to have equal weight in order to have the freedom to explore that."

One of the greatest compliments Warren has received was from an actor working on a production with her. "She came up to me after one of the shows and said that the lights felt like another character!" Warren says.

Once her third year wraps up, Warren will be going to Calgary to participate in Ghost River Theatre's Devised Production Intensive, a three-week workshop that brings established and emerging artists together to create collaborative theatre. "I like the idea of taking the experiences that people have had and telling the stories that are important to them," she says.

The Premier's Centennial Arts Scholarship program is funded through gifts and contributions from Eva Mendel Miller, Wally Mah, and Fred Mennie.

Visual artist **David Garneau** was both personally and artistically inspired by the Idle No More movement founded in 2012. "I took part in a number of round dances, including the one on the Albert Street Bridge, which was thrilling. It was wonderful to see a mix of folks coming out – there were lots of youth involved. It was awesome."

Adding to photos taken with his own camera, Garneau scoured Facebook, media and the web to collect hundreds of images from demonstrations across Canada. He quickly decided to turn the images into a quilt painting. "Traditionally, quilts document families over many years and will have hidden messages in them," he says. "People who participated may recognize themselves in the quilt, or images that passed through their screens during the Idle No More movement."

He began by collaging the images, arranging and rearranging them for weeks, trying to get them just right, then painting them on 16 canvases. Garneau originally thought the project would be finished in six months, but it ended up taking two years — more than 600 hours — to complete! "It's the most time I've spent on a painting. I once did a 36-foot by 6-foot piece, and I don't think that took as long as this!"

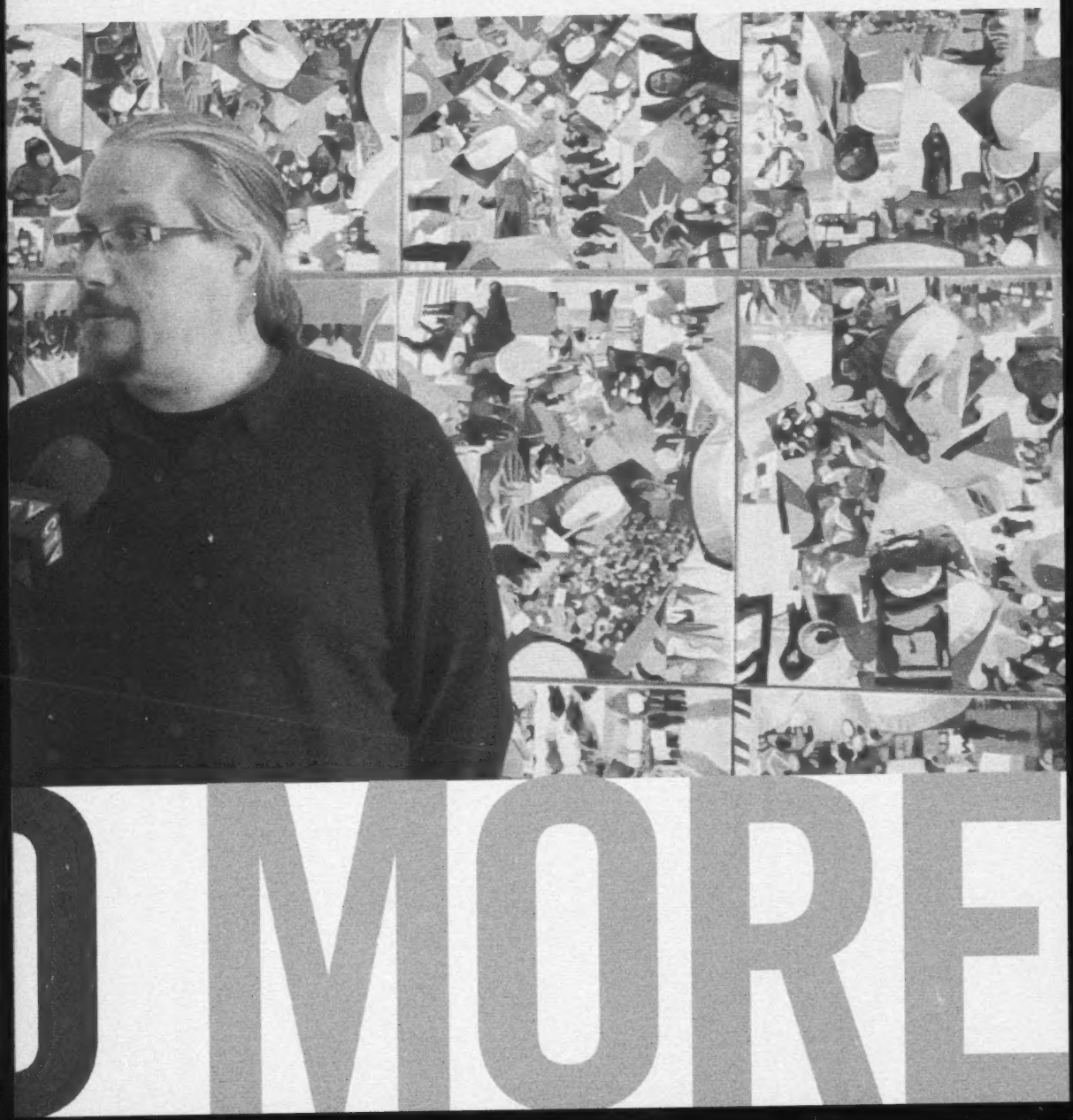
The effort was worth it. In addition to creating a stunning painting that honours the movement's legacy, Garneau says that throughout the

IDLE NO

process, he "felt so much pleasure recreating those moments and feeling aligned and connected with folks across the country, I wanted to make something substantial that would go past the ephemeral moment."

Idle No More! (quilt) is now part of the Saskatchewan Arts Board's Permanent collection. The Arts Board loaned it to the *Idle No More and other Quilt Paintings* exhibition at Mata Gallery in Regina in April and May 2015.

The Saskatchewan Arts Board's Permanent Collection contains 3,000+ works by more than 600 artists and represents the work of Saskatchewan artists over the past six decades.



(below) David Garneau is interviewed by the media at the opening of *Idle No More and other Quilt Paintings* at Mata Gallery.

Photo: Belinda Harrow

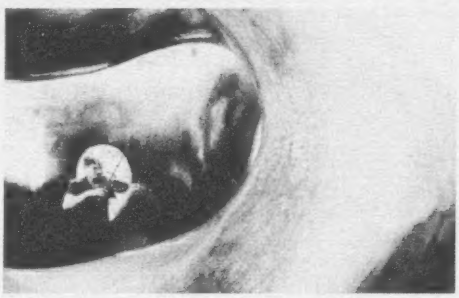
FINDING
HIS MUSICAL VOICE

When **Ryan Davis's** parents enrolled him in piano lessons at seven years old, he begged them to let him take violin lessons instead. "They were hesitant because I was not practicing piano very much," Davis laughs. He persisted and, two years later, began learning violin before switching to the viola at the age of 14. "I was drawn to the viola because it is a team player in bringing out interesting harmonies rather than being in the spotlight all the time," he says.

The Saskatoon student completed a bachelor of music degree with a minor in music composition from Montreal's McGill University in spring 2014 and is now taking his master's degree at Yale University in the USA. He says that classical music is very different from other academic pursuits. "They teach us about physical well-being. It's common for string players to get an injury during their careers," he says. "It also requires dedication. During the summer, students in other faculties close their textbooks, but for a string player, you really notice when you haven't practiced for a day or two."

A Premier's Centennial Arts Scholarship enabled Davis to participate in a master class for viola at The Banff Centre and the Toronto Summer Music Academy Festival in summer 2014. In Banff, he received feedback that helped him improve his musical decisions. "I valued hearing the many ways you can perform a piece of music," Davis says. "Music is such a personal thing. There is no right or wrong as long as you're committed to it."

The Toronto festival was a chamber music program with a focus on public performance. "My goal is to become as well-rounded of a musician as possible. Because it's quite a challenging industry, it's to your advantage to perform well as a soloist, a chamber musician, and an orchestral musician," he says. "I am finding my own musical voice based on what other people have taught me."



The Premier's Centennial Arts Scholarship program is funded through gifts and contributions from Eva Mendel Miller, Wally Mah, and Fred Mennie.

(top) Ryan Davis
Photo: Ron Cohen Mann

(above) Davis plays in front of the Art Gallery of Ontario in Toronto
Photo: Haley Withers

"It is such a privilege to live and work in a province that believes that the arts improve our lives and are a crucial aspect of educating our children."

Heather Cline, recipient of the 2014
Lieutenant Governor's Arts Award for Arts and Learning

The **John Arcand Fiddle Fest** is about much more than fiddle music: it also aims to preserve traditional Métis art, craft, storytelling and dancing, promote Saskatchewan artists, encourage cross-cultural exchange and provide a forum to showcase youth.

The festival has grown exponentially since it was founded by John Arcand in 1998, attracting more than 3,000 visitors each year from across Canada and the US. Its success is due, in part, to a strong emphasis on accessibility. "Our entire festival is built around free workshops. You pay one gate fee and there are no other fees," Vicki Arcand says. Children 12 and under are admitted free, and if a large group is attending, there is no cost for chaperones. "We're very family friendly – there's something for everyone," she says.

The festival offers daytime workshops in fiddle, jigging, guitar and square dancing, as well as a fiddle contest and a cultural camp that offers beading, finger weaving and storytelling. More than 100 free workshops are presented in four days, and 40 per cent of participants are young people. "With that number of youth, the future of fiddle, guitar and dance is looking great!" Arcand exclaims.

People of all ages also participate in the nightly dances. "It's quite the thing to see young people out on the dance floor learning to waltz and do dances like the schottische and the seven step!" marvels Arcand. "It is

SOMETHING F

really reminiscent of the old days and by presenting these dances in the programming of the festival, it lends to their growth and revival."

Evening concerts showcase workshop instructors who are among the top ten fiddlers in Western Canada, including John Arcand, who was recently awarded the Molson Prize for the Arts from the Canada Council for the Arts. "It's mind-boggling to get them all here for a weekend, much less for free instruction," Vicki Arcand says.

She notes that the festival helps to build bridges between Aboriginal and non-Aboriginal people. "By sharing something we have in common — a love for music and dance — we see many of the real and perceived barriers in our society disappear. This makes way for our community to connect through the arts, an experience that has the power to spill over to other blending of cultures in our community."

The John Arcand Fiddle Fest receives multi-year funding from the SaskFestivals program, which is administered by the Arts Board through a partnership with SaskCulture Inc., and funded in part by the Saskatchewan Lotteries Trust Fund for Sport, Culture and Recreation.

John Arcand was the 2004 recipient of the Lieutenant Governor's Arts Award for Lifetime Achievement.

(below) An evening concert at the 2014 John Arcand Fiddle Fest

Photo courtesy of the John Arcand Fiddle Fest

OR EVERYONE

RAISING
THE BAR

When the North American Indigenous Games (NAIG) came to Regina in July 2014, there was more than sports at play. The **International Indigenous Art Program (IIAP)** provided youth the opportunity to collaborate with internationally recognized Indigenous artists. The program supported the vision of the 2014 games: to "Raise the Bar" for Indigenous sport and cultural sustainability.

Five senior artists — Cheryl L'Hirondelle (interdisciplinary), Jason Baerg (visual art), Ramses Calderon (music), Erroll Kinistino (theatre and dance) and Lyndon Tootoosis (sculpture, traditional carving) — engaged in a two-month residency in advance of the games. During the week of the games, they worked with five fine arts students from the First Nations University of Canada and 26 youth cultural delegates from across North America on a cross-disciplinary collaboration that culminated in a 15-minute nationally broadcast performance at the closing ceremonies.

"The immense talent of the emerging collaborators gives me so much hope for the future of our community, because I always think of what Louis Riel said, 'My people will sleep for 100 years and when they awake, it will be the artists who remind them of their spirit,'" says L'Hirondelle.

NAIG partnered with Sâkêwêwak First Nations Artists' Collective Inc. to deliver the program and administer the residency. The IIAP is funded by both the Canada Council for the Arts and the Saskatchewan Arts Board's Creative Partnerships Raising the Bar program, which is supported by the Saskatchewan Arts Board, SaskCulture Inc. with funding from the Saskatchewan Lotteries Trust Fund for Sport, Culture and Recreation, and the Saskatchewan Ministry of Education. ArtsSmarts Saskatchewan is part of a national network of ArtsSmarts programs.

Participants in the International Indigenous Artist Program rehearse a dance (above) and throat singing (left) for a performance at the closing ceremonies of the North American Indigenous Games.

Photos: Evie Ruddy

"In the last five to six years, we've grown and grown and grown. And it's been through the gracious help of the Arts Board and other funders. It's been through an incredible growth in corporate interest in what we do.... We're extremely honoured for an award like this because it finally says that we're not that little theatre in Saskatoon that's doing weird art films anymore, we're an arts and culture centre."

Kirby Wirchenko, Friends of the Broadway Theatre, recipient of the 2014 Lieutenant Governor's Arts Award for Leadership — Organization

At a time when large opera companies across Canada are concerned about declining audiences, the **Saskatoon Opera** is noticing a surge in young patrons. "We produce opera in an intimate, accessible environment at the Remai Arts Centre. People don't have to go to a place that may be intimidating," Karen Reynaud, Saskatoon Opera general manager, says.

The Saskatoon Opera is the only professional opera company in the province that mounts fully staged productions. Operas are performed in their original languages, with surtitles projected on stage to make translations accessible to audiences. Traditional shows are often updated to be more relatable. In 2013, Bizet's *Carmen* was set on the prairies during the depression, with a nod to Moose Jaw's Al Capone folklore. "We like to think outside of the box while still maintaining the integrity of the work," Reynaud says.

Another draw is the number of young people featured in productions. The principal cast of *The Magic Flute* in 2014, was made up of emerging professionals who are making their mark on the national opera scene. They shared the stage with local soloists and members of the Saskatoon Children's Choir, as well as with people of all ages from the Saskatoon Opera Chorus and Saskatoon Opera Orchestra. Students from the University of Saskatchewan theatre program were involved behind

MAKING OPER

the scenes, sewing costumes and building sets.

In addition to annual mainstage productions, the company takes performances tailored to children to elementary and high schools in Saskatoon and around the province. The majority of artists performing in the Opera in the Schools Tour are from Saskatchewan. Each show is followed by question and answer sessions where students get the opportunity to interact with the artists. "Children will rush to the cast after the show like they're stars!" exclaims Reynaud.

"Our artists are also strong ambassadors for music education. They speak to young people about being in choirs, or doing musical theatre in high school, or taking piano lessons when they were six years old. It helps the kids realize that it could be them up there someday," she says.

The company celebrated its 35th anniversary in 2014. For more, visit **saskatoonopera.ca.**

Saskatoon Opera receives annual funding from the Professional Arts Organizations Program.

(below) Matthew Cassils, Alicia Woynarski, Charlene Santoni and Courtney Atkins perform in the Opera in the Schools touring production of Mozart's Odyssey in May 2011.

Photo: Heather Fritz Photography

A ACCESSIBLE

Permanent Collection: New Acquisitions

PURCHASES:

3 **Joseph Anderson**
The Boys Discover Rabbits Underground, 2013
watercolour on Strathmore paper

Ryan Arnott
Long Pencil with Leaves, 2009
pigment ink, acrylic, paper collage on composite Arches papers

Jason Baerg
Itâhkômitowin SFR, 2012
stretched giclée prints on canvas

Terry Billings
Revealed Wasp Nest Drawing 05, 2007
wasp nest paper, canvas, acrylic mediums

8 **Brian Bradley**
Back Alley #3, 2013
acrylic and varnish on board

Patrick Bulas
Sleepwalker, 2009
mezzotint

Patrick Bulas
Daydreamer, 2010
mezzotint

Patrick Bulas
Slumber, 2010
mezzotint

Troy Coutterman
Sifting Through the Madness for the word, the line, the way, 2014
resin, acrylic

Dennis Evans
You 4, 2012
chromogenic photograph mounted on dibond

David Garneau
Idle No More! (quilt), 2013-2015
oil on canvas

4 **Kyle Herranen**
Star Quilt, 2012
hard maple, walnut, cherry wood, resin

Risa Horowitz
Imaging Saturn, 2012
chromogenic photograph mounted on dibond

5 **Jay Kimball**
Cracked Vase IV, 2014
porcelain, manganese, copper, cobalt, iron, vanadium and glaze

Jay Kimball
Watering hole II, 2014
porcelain, manganese, copper, cobalt, iron, vanadium and glaze

Rodney Konopaki, Rhonda Neufeld
Moose Jaw Railyard, 2012
felt pen, graphite, pastel, oil paint stick, oil pastel, conté on paper

Rodney Konopaki, Rhonda Neufeld
Moose Jaw Railyard, 2013
woodcut on paper

9 **Terri Lemire-Wilson**
Variety Pack, 2013
acrylic ink and art markers on wood panel

Jefferson Little
Still Life with Bigmouth, 2014
acrylic on canvas

Jefferson Little
Still Life with Mutual Attraction, 2014
acrylic on canvas

Jefferson Little
Still Life with Idle Threat, 2014
acrylic on canvas

Zachari Logan
Wildman 3, 2013
blue pencil on mylar

1 **Kevin McKenzie**
Ghost and God, 2013
cast polyurethane, acrylic, neon

2 **Eva Mendel Miller**
Untitled (collage #17), no date
collage

Ellen Moffat
Tracing Voice, 2014
laser cut on paper

10 **Thelma Pepper**
Sight of Old Fish Creek Ferry, Store and Post Office, 1993
giclée print on rag paper

Brendan Schick
Like a Waterfall in Every Direction, 2012
graphite on archival mat board

Brendan Schick
Condensation, 2014
graphite on archival mat board

Brendan Schick
Displacement, 2014
graphite on archival mat board

Susan Shantz
Fragment Rendering (Frog Crown), 2012
archival inkjet print

Lynden Tootoosis
Buffalo Hunter, 2014
Brazilian soapstone

7 **Biliana Velkova**
Northern Saskatchewan Landscape with Dogs, 2013
digital print on Dibond

DONATIONS:

Ryan Arnott
Letter Landscape, 2001
mixed media

Ryan Arnott
Emma Lake Letter, 2001
mixed media

Jason Baerg
Itâhkômitowin RR, 2012
stretched giclée prints on canvas

Patrick Close
North Saskatchewan River, Langham, 1988
platinum/palladium contact prints

Patrick Close
Arm River Valley, Near Findlater, 1991
platinum/palladium contact prints

Patrick Close
South-East of Ruddell, 1991
platinum/palladium contact prints

Patrick Close
Cactus Hills, 1992
platinum/palladium contact prints

Patrick Close
Aspens, Cricket Grove, Speers, 1992
platinum/palladium contact prints

Patrick Close
Vermilion Hills, 1993
platinum/palladium contact prints

Patrick Close
Muscowpetung First Nation, 1993
platinum/palladium contact prints

Dennis J. Evans
Clairvoyance 2, 2012
print on bamboo photo paper

Dennis J. Evans
Lion 1, 2012
print on bamboo photo paper

Dagmara Genda
Limp Landscape, 2010
vinyl

Kyle Herranen
Walnut and Stripes, 2012
walnut, fabric, resin

6 **Neal McLeod**
Dreams of my Father's Horses, 2014
oil and acrylic on unstretched canvas

Wilf Perreault
Sandi's Light, 2013
silkscreen on lexan

Susan Shantz
Bit Services 3D Print Layout, 2012
archival inkjet print

Susan Shantz
3D Print Fragments (Frog Crown), 2011-2012
thermoplastic on lucite

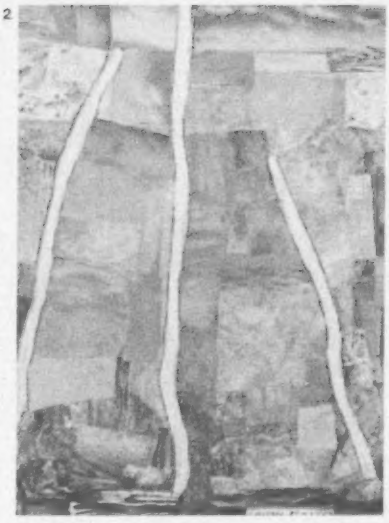
Susan Shantz
3D Print Fragments (Frog Crown in Progress), 2011-2012
thermoplastic on lucite

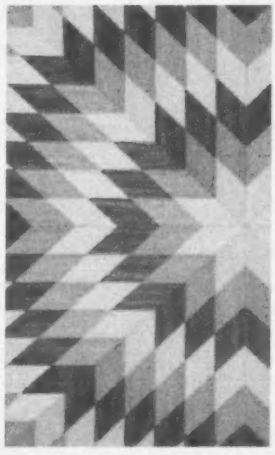
Susan Shantz
3D Print Fragments (Frog Alone A), 2011-2012
styrofoam, plaster

David Thauberger
Apple Cup, 1970
clay, glaze

David Thauberger
Plum Cup, 1970
clay, glaze

Opposite page:
1, 3, 6, 8, 9 photos: Dept of Photography, University of Regina





In Memory

Lynn Anderson
(1948-2014) was one of the longest-serving board members of the Regina Folk Festival. He is described as "every organization's dream volunteer" because of his dedication, knowledge and positive nature. He also served on the Fort Qu'Appelle town council for 19 years as mayor and councillor and was president of the Fort Qu'Appelle Historical Society.

Photo: Ray Robertson

Derek Bachman
(1976-2014) was active in the Saskatchewan music scene for nearly 20 years as a community leader, volunteer, musician, graphic designer, live event producer and stage manager. He was involved in SaskMusic and Rawk Entertainment and many other organizations, and worked behind the scenes on some of the largest festivals, events and concerts in the province.

Photo: Matt Ramage

Jack Cowin
(1947-2014) was a visual artist who taught at the University of Regina for 36 years. He was an avid outdoorsman, which gave him a vast amount of inspiration for his delicate, hand-coloured etchings. His work has been shown throughout Europe, Asia, the United States and Canada and is part of the Saskatchewan Arts Board's Permanent Collection.

Photo: Gord Prokopetz

Irving Guttman
(1928-2014) is known as "the father of opera in Western Canada" who co-founded opera companies in Regina, Edmonton and Winnipeg and served as director of the Vancouver Opera from 1960-74 and 1982-84. He was a mentor to young singers and had an unmatched ability to identify new talent. He was a member of the Order of Canada and the Canadian Opera Hall of Fame.

Photo: courtesy of the Vancouver Opera

Doris Knight
(1924-2014) was president and manager of Opera Saskatchewan and brought the first professional opera to Saskatchewan. She received the Order of Canada in 1996, the Queen's Jubilee Medal in 2005 and the Jacqui Shumiatcher Women of Distinction Award from the YWCA in 2010. Doris was also president of the Regina Canadian Club and was active in a variety of other charities.

Lacy Morin-Desjarlais
(1985-2015) was a Saulteaux and Métis visual artist and dancer who was born in Saskatchewan and grew up in British Columbia. She recently began teaching beginner powwow classes at the University of Regina and was one of the emerging artists participating in the International Indigenous Art Program at the 2014 North American Indigenous Games.

Photo: Michael Keith Dubois

Alicia Popoff
(1950-2015) was a prominent member of the province's arts community, mounting numerous exhibitions of her paintings, mentoring students and designing installations in Saskatoon with her sculptor husband, Leslie Potter. Her work is represented in many collections, including the Canada Council Art Bank and the Saskatchewan Arts Board's Permanent Collection.

Michele Sereda
(1965-2015) was an internationally renowned artist and performer who was artistic director and founder of Curtain Razors Theatre, an experimental theatre company in Regina. She was involved in the city's arts community for decades through organizations such as Sâkêwêwak, mispon and Neutral Ground and was regarded as a bridge-builder with First Nations artists.

Photo: Eagleclaw Thorn

Anthony Thorn
(1927-2014) is the pseudonym of Arthur Goldman, a visual artist born in Regina, whose paintings and carved works have been exhibited across Canada and the world. His pieces are included in numerous private and corporate collections as well as the public collections of the National Gallery of Canada, the Saskatchewan Arts Board and the MacKenzie Art Gallery.

Kent Wolkowski
(1989-2014) was an actor, producer, writer and director known in the film industry as Kent Nolan. He appeared in several episodes of *Corner Gas* and in *Prairie Giant: The Tommy Douglas Story* in a supporting lead role. He recently starred in the feature movie, *Stage Fright*, by Sundance award-winner, Jerome Sable.

Photo: Sharpshooter Photography

Strategic Plan

The Board of Directors of the Saskatchewan Arts Board has embarked on a new Strategic Plan, following a communications audit conducted in 2014. The plan incorporates many suggestions from Arts Board clients and stakeholders and is a living document that will serve as the platform for the development of an annual action plan.

The mission, vision and values are printed at the front of this report, and the goals are:

GOAL 1: CLIENT-CENTRIC AND RESPONSIVE APPROACH:
To create an effective and efficient cultural organization that is conscious of its responsibility to focus on the client (artists, arts organizations and communities). This will nurture a culture that is motivated by the values of the organization, and willing and able to adapt accordingly to benefit the clients it serves.

- Management to conduct a review process into the SAB's core activities and responsibilities in order to improve service to clients. (Note: existing information and third-party exploration of current processes is encouraged.)
- Management to review and report to board of directors the roles and responsibilities of all personnel. This report will include special emphasis on the client and will ensure that the organization is set to engage the client in a timely manner.
- Development of improved business process to produce a more efficient and effective engagement with the Arts Board client.
  - Plan with a critical path flowchart to be completed
  - Pilot project of improved business process to be tested
  - Revisions and finalization of improved Arts Board business process to be implemented
- Develop a continuous improvement model and annual internal auditing method to capture satisfaction levels of internal and external stakeholders of the Arts Board funding mechanism.
  - Research to be independent from the Arts Board
  - Initial audit to be presented to the Board of Directors annually.

GOAL 2: BRAND AWARENESS:
Develop a detailed communications strategy to increase awareness of the Saskatchewan Arts Board and its initiatives within the arts sector and throughout the province.

- A comprehensive social media plan to be developed
  - An organizational social media policy to be presented to the Arts Board's Board of Directors and, once approved, shared with all staff.
- A media engagement plan to be developed.
  Attention shall be given to earned media, event planning and other Arts Board activities warranting exposure at a higher level
  Board of Directors to develop a "board outreach" program highlighting board activities in conjunction with Arts Board events and activities. This report will outline a more proactive approach to all forms of media, including editorial boards.

GOAL 3: CHAMPION OF THE ARTS:
The SAB will take a leadership role in promoting the importance of the arts to the well-being and prosperity of the province and its residents. Special attention will be given to fostering and enhancing strategic partnerships throughout the province at the board level.

- A board plan focused on key messaging and positioning to be developed with the aim to influence other key organizations.
- An annual internal self-assessment review process of board members and their contributions to the Arts Board to be developed.
- A board-driven board development plan to be developed. The plan will outline the board's capacity to champion the arts in the provincial community by identifying areas of improvement and/or training such as (but not limited to):
  - Enterprise risk management
  - Financial literacy
  - Succession planning
  - The role of a director
  - Engagement of the community
  - Engagement of other funding organizations
  - Communications.

Grants & Funding

ARTSSMARTS

A program of ArtsSmarts Saskatchewan (the Saskatchewan Arts Board, the Saskatchewan Ministry of Education, SaskCulture Inc., and ArtsSmarts/GénieArts) with support from the Saskatchewan Lotteries Trust Fund for Sport, Culture and Recreation, and the program partners.

After Hours			
Camp tYrefly Saskatchewan	Multidisciplinary	Regina	$10,000
Centre 48	Theatre	Montmartre	$10,000
Children's Discovery Museum on the Saskatchewan	Visual	Saskatoon	$1,443
Paper Crane Community Arts Centre	Music	Regina	$10,000
Public Arts Service, City of Swift Current	Visual	Swift Current	$7,000
Artist in Residence (Phase 1)			
File Hills Qu'Appelle Tribal Council Education Dept.	Dance	Fort Qu'Appelle	$8,785
Prairie Sky School	Media	Regina	$10,000
Thom Collegiate	Multidisciplinary	Regina	$10,000
ArtsSmarts			
Carpenter High School	Visual	Meadow Lake	$10,000
Caswell Community School	Multidisciplinary	Saskatoon	$10,000
Cochrane High School	Literary	Regina	$9,850
École Connaught Community School	Visual	Regina	$10,000
Glaslyn Central School	Visual	Glaslyn	$8,425
Holy Cross High School	Visual	Saskatoon	$10,000
Living Sky School Division No. 202	Dance	North Battleford	$9,635
Living Sky School Division No. 202	Theatre	North Battleford	$9,255
Lumsden High School	Literary	Lumsden	$10,000
Mother Theresa Middle School	Music	Regina	$6,600
Pre-Cam Community School	Multidisciplinary	La Ronge	$10,000
Saskatoon Public Schools	Multidisciplinary	Saskatoon	$10,000
Sedley School	Literary	Sedley	$7,566
St. Anne School	Multidisciplinary	Saskatoon	$10,000
St. Frances School	Theatre	Saskatoon	$5,550
W.S. Hawrylak School	Visual	Regina	$8,533
Watson School	Multidisciplinary	Watson	$10,000
GénieArts			
École Vickers Public School	Theatre	Prince Albert	$7,500
École Notre-Dame-des-Vertus	Music	Zenon Park	$10,000
Monseigneur de Laval Pavillon des Quatre-Vents	Multidisciplinary	Regina	$9,925
Monseigneur de Laval, Pavillon elementaire	Multidisciplinary	Regina	$9,925
GénieTraite			
Campbell Collegiate	Visual	Regina	$10,000
TreatySmarts			
Balcarres Community School	Multidisciplinary	Balcarres	$10,000
Eagles Nest Youth Ranch	Multidisciplinary	Prince Albert	$10,000
Payepot School	Theatre	Zelmer	$10,000

CREATIVE PARTNERSHIPS

A joint initiative with SaskCulture Inc., through funding from the Saskatchewan Lotteries Trust Fund for Sport, Culture and Recreation, and the Ministry of Education. The Board of Directors allocated $101,818 to Creative Partnerships from the previous years' allocation.

Collaborative Projects			
LIVE Arts	Multidisciplinary	Regina	$68,227
Prairie Wind & Silver Sage - Friends of the Grasslands - Art in the Park	Visual	Val Marie	$5,000
Sâkéwêwak - North American Indigenous Games Legacy Project	Multidisciplinary	Regina	$40,000
Saskatchewan Writers' Guild - Poet Laureate Program	Literary		$15,000
Artist in Residence			
Creative City Centre Inc.	Visual	Regina	$40,000
Estevan Arts Council	Visual	Estevan	$40,000
Heritage Community Association	Multidisciplinary	Regina	$40,000
Last Mountain Lake Cultural Centre Inc.	Multidisciplinary	Regina Beach	$25,000
Moose Jaw Museum & Art Gallery	Visual	Moose Jaw	$36,000
Regina Work Preparation Centre	Visual	Regina	$40,000
Explorations			
Carmichael Outreach	Explore and Connect	Regina	$10,000
Cecilian Concert Series Inc.	Explore and Connect	Regina	$10,000
Cochin Community Players Inc.	Explore and Connect	Cochin	$10,000
Common Weal Community Arts Inc.	Explore and Develop	Regina	$10,000
Cosmopolitan Industries Ltd.	Explore and Develop	Saskatoon	$10,000
Dancing Sky Theatre Inc.	Explore and Develop	Meacham	$10,000
Davidson Playschool Association	Explore and Connect	Davidson	$4,740
FiddlyNess Fiddle Camp Inc.	Explore and Connect	Saskatoon	$5,000
Flux School of Human Movement	Explore and Connect	Regina	$5,000
Global Gathering Place, Inc.	Explore and Connect	Saskatoon	$2,276
Gustin/Trounce Heritage Committee Inc.	Explore and Connect	Saskatoon	$10,000
Humboldt & District Museum & Gallery	Explore and Develop	Humboldt	$10,000
Listen to Dis Community Arts Organization	Explore and Develop	Regina	$10,000
Lumsden Beach Camp inc.	Explore and Connect	Regina	$10,000
Moose Jaw Pottery Club	Explore and Develop	Moose Jaw	$10,000
Nutana Community Association	Explore and Develop	Saskatoon	$10,000
Per Sonatori	Explore and Connect	Regina	$10,000
Prairie Skies Musical Theatre Co. Inc.	Explore and Connect	Ecomwold	$10,000
Regina Japanese Canadian Club Inc.	Explore and Connect	Regina	$4,855
Regina Lyric Musical Theatre	Explore and Connect	Regina	$3,000
Rockglen Arts in the Park	Explore and Connect	Rockglen	$6,828
Rural Municipality of Frenchman Butte No. 501	Explore and Develop	Paradise Hill	$10,000
Saskatoon Community Youth Arts Programming Inc.	Explore and Develop	Saskatoon	$10,000
Shivering Strings South	Explore and Connect	Carnduff	$2,500
Thakotilan Economic Development Corporation	Explore and Connect	Southend	$10,000
The Vertigo Series	Explore and Connect	Regina	$9,500
Wild Rice Writers' Group	Explore and Connect	Air Ronge	$9,880

CULTURE ON THE GO — TOURING

Funded by the Government of Saskatchewan through an agreement with the Ministry of Parks, Culture and Sport

Independent Artists			
Hankewich, Melanie	Music	Regina	18,000
Horizon String Quartet	Music	Regina	14,212
Kimball, Jay	Visual	Marvin	3,288
Lane, Jen	Music	Saskatoon	15,000
Organizations			
Dance Saskatchewan Inc.	Dance	Saskatoon	20,000
Dunlop Art Gallery	Visual	Regina	20,000
Persephone Theatre	Theatre	Saskatoon	15,000

Regina Symphony Orchestra Inc.	Music	Regina	10,251
Saskatchewan Native Theatre Company Inc	Theatre	Saskatoon	17,000
Sum Theatre Corp.	Theatre	Saskatoon	17,000
Stakeholder Projects			
Globe Theatre Society	Theatre	Regina	120,000
Organization of Saskatchewan Arts Councils	Multidisciplinary		7,500
Saskatchewan Native Theatre Company Inc.	Performing	Saskatoon	7,500

CULTURE ON THE GO — TRAVEL

Funded by the Government of Saskatchewan through an agreement with the Ministry of Parks, Culture and Sport

Belanger, Maureen	Saskatoon	Theatre	$750
Carvajal, Helder	Regina	Media	$1,500
Deason, Samuel	Saskatoon	Music	$750
Duvall, Linda	Saskatoon	Media	$750
Gignac, Michel	Saskatoon	Visual	$750
Goobie, Beth	Saskatoon	Literary	$249
Granger, David	Saskatoon	Theatre	$750
Horowitz, Risa	Regina	Visual	$750
Loran, David	Regina	Visual	$750
Martin, Monique	Saskatoon	Visual	$750
McKenzie, Kevin	Regina	Visual	$750
Miller, Mindy Yan	Saskatoon	Visual	$750
Moffat, Ellen	Saskatoon	Media	$750
Maytowhow, Joseph	Saskatoon	Multidisciplinary	$750
Prairie Puppet Underground	Regina	Multidisciplinary	$1,500
Stock, Shayna	Regina	Literary	$1,500
Varro, Gary	Regina	Visual	$750
Wensel, Judy	Regina	Theatre	$750

INDEPENDENT ARTISTS

Creative Emerging			
Acronyms	Music	Saskatoon	$5,000
Bartlett, Edward	Visual	Regina	$6,000
Bradford, Michael	Literary	Saskatoon	$3,000
Cui, Jinzhe	Visual	Saskatoon	$6,000
Duddridge, Noelle	Media	Regina	$6,000
Dyck, David	Visual	Saskatoon	$6,000
Godfrey, Elise	Literary	Saskatoon	$3,600
Holleuer, Lauren	Theatre	Saskatoon	$2,400
Kinner-Whalen, Monika	Visual	Saskatoon	$5,500
Lepage, Mario	Music	Saskatoon	$3,200
Marshall, Ashely	Visual	Regina	$4,000
Normand, Alexis	Music	Saskatoon	$5,400
Pantel, Rowan	Media	Regina	$6,000
Poulin, Véronique	Music	Saskatoon	$5,000
Reimer, Barbara	Visual	Saskatoon	$6,000
Rosie & the Riveters	Music	Saskatoon	$5,000
Schnell, Melanie	Literary	Regina	$2,600
Solheim, Krista	Dance	Regina	$4,850
Stinson, Ryan	Music	Saskatoon	$2,776
Stocks, Catherine	Literary	Eston	$5,400
Weisgerber, Sean	Visual	Saskatoon	$6,000
Creative Established			
Anderson, Charles	Literary	Southey	$7,430
Benning, Heather	Visual	Watrous	$10,000
Boldt, Ryan	Music	Saskatoon	$9,100
Campbell, Tamini	Visual	Saskatoon	$16,000
Cullimore, Jason	Music	Regina	$7,200
Cuthand, S. Ruth	Visual	Saskatoon	$15,000
Epp, Carole	Visual	Saskatoon	$15,000
Garneau, David	Visual	Regina	$7,568
Genda, Dagmara	Visual	Saskatoon	$15,000
Hale, Laura	Visual	Tisdale	$4,925
Harding-Russell, Gillian	Literary	Regina	$3,470
Hill, Lucy	Theatre	Regina	$10,000
Hobshawn-Smith, Denise	Literary	Saskatoon	$8,500
Knight, Lindsay	Music	Saskatoon	$6,500
Krukoff, Devin	Literary	Regina	$8,500
Kuzbik, Paul	Music	Saskatoon	$6,950
Legris, Sylvia	Literary	Saskatoon	$15,300
Logan, Zachari	Visual	Saskatoon	$15,000
Lucky, Zachary	Music	Saskatoon	$12,000
Macdonald, Daniel	Theatre	Regina	$9,000
McNaughton, Judy	Visual	Prince Albert	$5,800
Miller, Mindy Yan	Visual	Saskatoon	$16,000
Monkcombroux, Bruce	Visual	Saskatoon	$15,000
Murawsky, Graham	Music	Saskatoon	$9,000
Neufeld, Clint	Visual	Osler	$6,000
Noël-Maw, Martine	Literary	Regina	$4,400
Pas, Lia	Music	Saskatoon	$4,800
Rollo, Michael	Media	Regina	$6,500
Safarik, Allan	Literary	Dundurn	$8,000
Schmidt, Brenda	Literary	Creighton	$8,500
Schultz, Rylan	Music	Saskatoon	$9,000
Slow Down Molasses	Music	Saskatoon	$15,000
St. Pierre, Laura	Visual	Saskatoon	$13,000
Straker, Jeffery	Music	Regina	$5,000
Williams, Ken	Theatre	Saskatoon	$6,000
Criticism And Curatorial Emerging			
Gay, Felicia	Visual	Saskatoon	$12,000
Criticism And Curatorial Established			
Carpenter, David	Literary	Saskatoon	$15,800
Matheson, Elizabeth	Visual	Regina	$13,000
Production & Presentation Emerging			
Daniels, Carol	Multidisciplinary	Regina Beach	$3,500
Embrace Theatre	Theatre	Saskatoon	$7,000
Holleuer, Kristen	Multidisciplinary	Saskatoon	$8,000
Poetry Project YXE	Multidisciplinary	Saskatoon	$5,000
Trans-Canada Film Collective	Media	Regina	$6,000
Two Unruly Gentlemen Theatre	Theatre	Saskatoon	$4,500
Production & Presentation Established			
Abbott, Sarah	Media	Regina	$16,500
Beaucage, Marjorie	Media	Duck Lake	$10,100
Collective Performance Storytelling	Multidisciplinary	Regina	$14,000
Elixir Ensemble	Music	Saskatoon	$7,200
Graham, John	Media	Saskatoon	$4,650
Martina, Natasha	Theatre	Saskatoon	$8,000
Maslany, Daniel	Theatre	Regina	$3,345
Moffat, Ellen	Media	Saskatoon	$5,100
Nolan, Yvette	Theatre	Saskatoon	$13,000
Ochitwa, Greg	Theatre	Regina	$8,500
Paper Cranes for Charlotte	Theatre	Swift Current	$14,000
Per Sonateri	Music	Regina	$6,552
Smudge Theatre Company	Theatre	Saskatoon	$9,000

Grants & Funding

Professional Development Emerging			
Burns, Sherron	Theatre	North Battleford	$970
Krauss, Meghan R.L.	Visual	Prince Albert	$4,000
Lowe, Shelby Lyn	Theatre	Regina	$500
Nazarenko, Elizabeth	Music	Saskatoon	$2,774
Professional Development Established			
Foster, Traci	Theatre	Regina	$6,000
Goetz, Lucas	Music	Saskatoon	$6,705
Jacks, Erica	Dance	Saskatoon	$4,928
Johnson, Ashley	Dance	Saskatoon	$6,622
Kongawi, Christian	Music	Saskatoon	$5,043
Rusnak, Tamara	Visual	Saskatoon	$4,982
Research Established			
Ells, Chrystene	Multidisciplinary	Regina	$5,000

INDIGENOUS PATHWAYS INITIATIVES

Arcand, Joi	Visual	Saskatoon	$7,500
Atcheynum, Joshua	Visual	Gallivan	$3,000
Atcheynum, Kim	Visual	Gallivan	$3,000
Bison, Theodore	Traditional Dance	Regina	$7,500
Boechler, Catherine	Visual	Leask	$7,000
Carney, Rosella	Visual	La Ronge	$6,000
Chilton, Trever	Media	Regina	$7,500
Crain, Clayton	Visual	Muskoday	$7,500
Deegan, Nadine	Visual	Fort Qu'Appelle	$7,000
Generoux, Jessica *	Media	Saskatoon	$7,500
Goodwill, Heilie	Visual	Fort Qu'Appelle	$4,000
Hebert, Dakota	Theatre	Saskatoon	$7,350
Kisikohk School	Visual	Spiritwood	$6,950
Langhorne, Donna	Visual	Air Ronge	$7,500
Latendresse, Jacqueline	Dance	Saskatoon	$5,600
Masuskapoe, Raymond	Multidisciplinary	Air Ronge	$7,500
McAdam, Juliette	Visual	Debden	$4,000
McDonald, John Adrian	Visual	Christopher Lake	$3,150
McKenzie, Kevin	Visual	Regina	$7,500
Moberly, Lambert	Media	Saskatoon	$2,400
Moccasin, Ryan	Music	Saskatoon	$4,950
Morin, Lillian	Visual	Air Ronge	$6,000
Morin-Desjarlais, Lacy	Dance	Regina	$2,554
Parisier, Tara	Visual	Stoughton	$3,000
Pooyak, Daphie	Visual	Gallivan	$4,000
Racette, Sherry Farrell	Visual	Regina	$7,446
Rainey-Lachance, Gloria	Visual	Debden	$4,000
Roy, Zondra	Multidisciplinary	Saskatoon	$7,500
Standing, Lois	Visual	Saskatoon	$7,500
Tootoosis, Tyrone	Storytelling	Duck Lake	$7,500
Vincent, Angus	Music	Yorkton	$4,150
Waditaka, Samantha	Visual	Prince Albert	$6,950
Waditaka, William	Traditional Song/ Dance	Prince Albert	$7,500
Wesaquate, Kevin M. *	Literary	Saskatoon	$7,500

** Funded through the 2005 Canada Summer Games Building Dreams and Champions Legacy Fund: Emerging Aboriginal Artists Program*

PREMIER'S CENTENNIAL ARTS SCHOLARSHIP

Funded through gifts and contributions from Eva Mendel Miller, Wally Mah, and Fred Mennie.

Bantjes-Rafols, Guitre	Theatre	Saskatoon	$2,000
Boan, William	Music	Saskatoon	$2,000
Davis, Ryan	Music	Saskatoon	$1,000
Gray, Jada *	Dance	Regina	$1,000
Hepling, Finnian *	Dance	Regina	$2,000
Johnston, John	Music	Regina	$2,000
Kuz, Tessa *	Dance	Regina	$2,000
Lam, Austin *	Dance	Regina	$2,500
MacDonald, Joel	Music	Regina	$2,000
Millatz, Meagan	Music	Weyburn	$2,000
Ramsay, Jessica	Music	Regina	$2,000
Schuster, Bronwyn	Visual	Eastend	$2,000
Warren, Laura	Theatre	Rouleau	$2,500

** Funded through the 2005 Canada Summer Games Building Dreams and Champions Legacy Fund: Saskatchewan Arts Bursaries Program*

PROFESSIONAL ARTS ORGANIZATIONS PROGRAM

Funded by the Saskatchewan Arts Board and, under the terms of a partnership agreement with SaskCultura Inc., the Saskatchewan Lotteries Trust Fund for Sport, Culture and Recreation.

Annual			
Articulate Ink Inc.	Visual	Regina	$9,000
Creative City Centre Inc.	Multidisciplinary	Regina	$5,000
FadaDance Troupe Inc.	Dance	Regina	$22,000
Free Flow Dance Theatre Company Inc.	Dance	Saskatoon	$18,000
Friends of the Broadway Theatre Inc.	Media	Saskatoon	$48,375
Gordon Snelgrove Gallery	Visual	Saskatoon	$8,000
Hagios Press Inc.	Literary	Regina	$19,200
Sâkêwêwak First Nations Artists' Collective Inc.	Multidisciplinary	Regina	$62,500
Sasipenita Educational Exhibit Inc.	Visual	Saskatoon	$5,000
Saskatchewan Native Theatre Company Inc.	Theatre	Saskatoon	$54,000
Saskatoon Opera Association	Music	Saskatoon	$90,000
Saskatoon Symphony Society	Music	Saskatoon	$85,000
Southwest Cultural Development Group Inc.	Multidisciplinary	Swift Current	$9,000
Strandline Curatorial Collective Inc.	Visual	Regina	$13,000
Sum Theatre Corp.	Theatre	Saskatoon	$6,868
Tonight If's Poetry Performance Series Inc.	Literary	Saskatoon	$11,000
Multi-Year			
AKA Gallery Inc.	Visual	Saskatoon	$65,000
Allie Griffin Art Gallery	Visual	Weyburn	$10,998
Art Gallery of Regina Inc.	Visual	Regina	$45,575
Art Gallery of Swift Current	Visual	Swift Current	$34,600
Buffalo Berry Press Inc.	Literary	Saskatoon	$27,475
Common Weal Community Arts Inc.	Multidisciplinary	Regina	$145,100
Community Radio Society of Saskatoon Inc.	Music	Saskatoon	$15,975
Coteau Books	Literary	Regina	$137,750
Curtain Razors Inc.	Multidisciplinary	Regina	$19,100
Dancing Sky Theatre Inc.	Theatre	Meacham	$88,925
Dunlop Art Gallery	Visual	Regina	$114,075
Estevan Art Gallery & Museum	Visual	Estevan	$38,050
Globe Theatre Society	Theatre	Regina	$279,450
Godfrey Dean Art Gallery Inc.	Visual	Yorkton	$54,325
Indigenous Peoples Artist Collective of Prince Albert Inc.	Visual	Prince Albert	$28,225
JackPine Press	Literary	Saskatoon	$23,625
Kenderdine Art Gallery	Visual	Saskatoon	$34,850
La Troupe du Jour Inc.	Theatre	Saskatoon	$79,850
Last Mountain Lake Cultural Centre Inc.	Visual	Regina Beach	$16,375
MacKenzie Art Gallery Inc.	Visual	Regina	$167,475
Mendel Art Gallery	Visual	Saskatoon	$250,000

Moose Jaw Museum & Art Gallery	Visual	Moose Jaw	$104,200
Neutral Ground Inc.	Media	Regina	$101,400
New Dance Horizons Inc.	Dance	Regina	$79,850
On the Boards Staging Company, Inc.	Multidisciplinary	Saskatoon	$29,950
PAVED Arts	Media	Saskatoon	$143,275
Persephone Theatre	Theatre	Saskatoon	$249,510
Regina Symphony Orchestra Inc.	Music	Regina	$204,600
Sage Hill Writing Experience Inc.	Literary	Saskatoon	$87,650
Saskatchewan Filmpool Co-operative	Media	Regina	$110,675
Saskatchewan Playwrights Centre Inc.	Literary	Saskatoon	$50,500
Saskatoon Jazz Society Inc.	Music	Saskatoon	$29,950
Station Arts Centre Cooperative	Multidisciplinary	Rosthern	$21,409
The City of North Battleford Galleries	Visual	North Battleford	$57,850
The Mann Art Gallery Inc.	Visual	Prince Albert	$68,375
Thistledown Press Ltd.	Literary	Saskatoon	$132,825
Tribe Inc.	Visual	Saskatoon	$57,625
Wide Open Theatrical Escapades Inc.	Theatre	Saskatoon	$19,955

SASKFESTIVALS

Funded in part through the financial assistance of SaskCulture Inc., with funding from the Saskatchewan Lotteries Trust Fund for Sport, Culture and Recreation.

Project			
AfroFusion Entertainment Inc.	Multidisciplinary	Regina	$8,000
All Folk'd Up Music Festival Inc.	Music	Monmartre	$2,380
Caswell Community Association	Multidisciplinary	Saskatoon	$8,000
Farm Fest Terre Ferme Festival Ltd.	Multidisciplinary	Regina	$8,000
Foam Lake Veselka Ukrainian Festival	Multidisciplinary	Foam Lake	$2,500
Leipzig Music Festival	Music	Wilkie	$3,570
Library Services for Saskatchewan Aboriginal Peoples Inc.	Multidisciplinary	Regina	$8,000
Motif Moose Jaw Multicultural Festival Inc.	Multidisciplinary	Moose Jaw	$5,000
Nuit Blanche Saskatoon Contemporary Arts Festival Inc.	Visual	Saskatoon	$8,000
One Take Super 8 Event	Media	Saskatoon	$5,000
Prairie New Music Festivals Inc.	Music	Saskatoon	$5,500
Prairie Puppet Underground, Inc.	Multidisciplinary	Regina	$8,000
Prairie Skies Musical Theatre Co. Inc.	Theatre	Edenwold	$8,000
Professional Ice Carving Society of Saskatoon	Visual	Martensville	$4,770
Regina Delta Blues Association	Music	Regina	$8,000
Regina Highland Festival Inc.	Multidisciplinary	Regina	$8,000
Regina Jazz Society Corp.	Music	Regina	$8,000
Regina Pride Inc.	Multidisciplinary	Regina	$8,000
Ritornello Chamber Music Festival	Music	Saskatoon	$8,000
Saskatchewan Country Music Association	Music	Saskatoon	$8,000
Saskatoon Blues Society Inc.	Music	Saskatoon	$8,000
Saskatoon Society for Latin American Visual & Performing Arts Inc.	Multidisciplinary	Saskatoon	$4,770
Société historique de la Saskatchewan Inc.	Multidisciplinary	Regina	$8,000
Southern Saskatchewan Summer Solstice Festival Inc.	Multidisciplinary	Gravelbourg	$7,200
Street Meet Festival	Visual	Saskatoon	$5,000
The Word on the Street Saskatoon Inc.	Literary	Saskatoon	$8,000
Annual			
Bengough Municipal Arts Council Inc.	Multidisciplinary	Bengough	$29,000
Cathedral Area Community Association	Multidisciplinary	Regina	$15,000
mispon: A Celebration of Indigenous Filmmaking	Media	Regina	$5,000
MoSo Conference Inc.	Music	Saskatoon	$15,000
Northern Lights Bluegrass and Old-Tyme Music Society, Inc.	Music	Saskatoon	$19,000
Multi-Year			
25th Street Theatre Centre Inc.	Theatre	Saskatoon	$47,000
Cultural Festivals	Multidisciplinary	Swift Current	$33,000
Fédération des Francophones de Saskatoon	Media	Saskatoon	$12,000
John Arcand Fiddle Fest Inc.	Multidisciplinary	Saskatoon	$22,500
Ness Creek Cultural and Recreational Society, Inc.	Multidisciplinary	Saskatoon	$49,000
Northern Saskatchewan International Children's Festival Inc.	Multidisciplinary	Saskatoon	$30,000
Queer City Cinema Inc.	Media	Regina	$32,150
Regina Folk Festival Inc.	Music	Regina	$85,000
Regina International Open Theatre Society	Theatre	Regina	$13,000
Saskatchewan Festival of Words Inc.	Literary	Moose Jaw	$42,000
Saskatchewan Jazz Festival Inc.	Music	Saskatoon	$80,000
Shakespeare on the Saskatchewan Festival Inc.	Theatre	Saskatoon	$85,000
Yorkton Short Film & Video Festival	Media	Yorkton	$54,775

SASKATCHEWAN LOTTERIES TRUST FUND

Provincial Cultural Organizations	
CARFAC Saskatchewan	Visual
Conseil culturel fransaskois	Multidisciplinary
Dance Saskatchewan Inc.	Dance
Organization of Saskatchewan Arts Councils	Multidisciplinary
Saskatchewan Band Association	Music
Saskatchewan Choral Federation	Music
Saskatchewan Cultural Exchange Society	Multidisciplinary
Saskatchewan Drama Association	Theatre
Saskatchewan Music Educators Association	Music
Saskatchewan Music Festival Association	Music
Saskatchewan Orchestral Association	Music
Saskatchewan Writers' Guild	Literary
Theatre Saskatchewan Inc.	Theatre
Eligible Cultural Organizations	
MacKenzie Art Gallery	Visual
Mendel Art Gallery	Visual
Saskatchewan Express Society Inc.	Performing

Grants & Funding

LOTTERY FUNDING

Under the terms of a partnership agreement with SaskCulture Inc., the Saskatchewan Arts Board was provided with lottery funding from the Culture Section of the Saskatchewan Lotteries Trust Fund for Sport Culture and Recreation totaling $2,000,000 in 2014/15. Of this, $150,000 was allocated towards program delivery. The remaining funds were expended as follows:

Description	Lottery $	Other $	Total (per listing)
Creative Partnerships Grant Fund	$480,000	$15,000	$495,000
Festivals Grant Fund	$550,000	$292,125	$842,125
Professional Arts Organizations: Gallery Grant Fund	$300,000	$522,523	$822,523
Professional Arts Organizations: Media Arts Grant Fund	$250,000	$169,700	$419,700
ArtsSmarts/TreatySmarts Grant Fund	$270,000	$30,000	$300,000

This corresponds to the total amount of revenue as reported on the Statement of Operations and Accumulated Surplus of the audited financial statements included in this Annual Report.

Jurors, Assessors & Advisors

ARTSSMARTS
Danette Exner
Greg Ochitwa
Amanda Scandrett

After Hours
Brad Bellegarde
Laura Hale

GénieArts & GénieTraité
Monique Martin
Dave Turcotte

CREATIVE PARTNERSHIPS
Sarah Abbott
Jennifer McRorie
Donald Stein

Artist in Residence
Twyla Exner
Jay Kimball
Yvette Nolan

CULTURE ON THE GO
Skye Brandon
Kelley Jo Burke
Michelle Lavallee
Amanda Scandrett

INDEPENDENT ARTISTS
Dance/Theatre
Andrew Balfour
Lori Blondeau
Anne Chislett
Jennifer Mascall
Graham McKelvie
Gordon Portman
Alexander Rogalski
Sue Stewart

Literary
Rita Bouvier
Robert Currie
Alice Kuipers
Roger Leveille
Lloyd Ratzlaff
Sue Stewart
Lacna Theis
Dolors Udina

Media
Lori Blondeau
Jason Britski
Charles Fox
Cory Generoux
Graham McKelvie
Gordon Portman
Jessica Riess
Alexander Rogalski

Multidisciplinary
Andrew Balfour
Lori Blondeau
Anne Chislett
Duncan Campbell
Jennifer Mascall
Graham McKelvie
Gordon Portman
Alexander Rogalski

Music
Don Amero
Melanie Honkewich
Kyle Krysa
Megan Lane
Pauline Minevich
Ben Schienstead

Visual
Joi Arcand
Amalie Atkins
Heather Benning
Troy Coulterman
Holly Fay
Sherry Farrell Racette
Zane Wilcox

INDIGENOUS PATHWAYS INITIATIVE
Joi Arcand
Keith Bird
Jason Chamakese
Tasha Hubbard
Violet Naytowhow
Rodger Ross
Minnie Ryder
Lois Standing
Linda Young

LIEUTENANT GOVERNOR'S ARTS AWARDS
Connie Gault
Curtis Peeteetuce
Sheila Petty
Anita Rocamora

PROFESSIONAL ARTS ORGANIZATIONS PROGRAM — MULTI-YEAR
Literary Arts
Lorraine Flyer
Nancy Flight
Russell Wangersky

Performing Arts
Sandra Butel
Howard Jang
Yvette Nolan
Barbara Richman

Visual/Media Arts
Alexandra Badzak
Alf Bogusky
Anthony Kiendl
Helen Marzolf
Wanda Nanibush

SASKFESTIVALS — MULTI-YEAR
Chris Frayer
JoAnne James
Michael Murray

PROFESSIONAL ARTS ORGANIZATIONS AND SASKFESTIVALS PROGRAMS — ANNUAL
Lisa Baldissera
Sandra Butel
Susan McKenzie
Andrew North

SASKFESTIVALS — PROJECTS
Eric Greenway
Bonnie Logan
Robert Wyma

PROVINCIAL CULTURAL ORGANIZATIONS
Daniel Forbes
Ian Nelson
Terry Schwalm
Jan Seibel

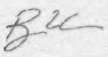
INDIGENOUS ARTS ADVISORY COUNCIL
Jason Chamakese
Tim Eashappie
Kevin Joseph
Lindsay Knight
Irene Oakes
Curtis Peeteetuce
Curtis Standing
Adrian Stimson

2014-2015 FINANCIAL STATEMENTS

MANAGEMENT RESPONSIBILITY FOR FINANCIAL INFORMATION

Management of the Saskatchewan Arts Board is responsible for the preparation and presentation of the financial statements and other financial information reported by the Board of Directors. This obligates management to use its best judgment in preparing and presenting financial information in accordance with established Board policy and principles which are acceptable to the accounting profession. The Board has established a system of internal controls to govern the management and accountability of financial resources entrusted to it. Management relies upon the system of internal controls to ensure that financial transactions are accurately recorded on a timely basis, are properly approved and result in reliable financial statements. It is, therefore, responsible for all amounts reported therein, including valuations determined externally by specialists. Management believes that the existing system of internal control provides a reasonable assurance that the assets are safeguarded and that the financial records are reliable for preparing financial information and maintaining accountability for assets. Management is responsible for providing reasonable assurances to the Board and the general public through the Legislature that the Board's financial information satisfies standards of validity and reliability. This requires that quantitative data be based on relevant parameters of measurement that are consistently applied over time. Management provides the Board with the necessary information for it to make governance decisions at the highest meaningful level in connection with the objectives articulated in *The Arts Board Act, 1997*. Management discharges its responsibility for financial information under the stewardship of the Board and its Finance Committee. In accordance with Article 28 of *The Arts Board Act, 1997* the Board's financial statements are audited annually by the Provincial Auditor or any other auditor or firm of auditors appointed by the Lieutenant Governor in Council. The Finance Committee is available to meet with the designated auditors as required.

On behalf of management:



Ranjan Thakre
Interim Chief Executive Officer

INDEPENDENT AUDITOR'S REPORT

To: The Members of the Legislative Assembly of Saskatchewan

I have audited the accompanying financial statements of the Saskatchewan Arts Board, which comprise the statement of financial position as at March 31, 2015, and the statements of operations and accumulated surplus, changes in net financial assets and cash flows for the year then ended, and a summary of significant accounting policies and other explanatory information.

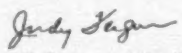
Management's Responsibility for the Financial Statements
Management is responsible for the preparation and fair presentation of these financial statements in accordance with Canadian public sector accounting standards for Treasury Board's approval, and for such internal control as management determines is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

Auditor's Responsibility
My responsibility is to express an opinion on these financial statements based on my audit. I conducted my audit in accordance with Canadian generally accepted auditing standards. Those standards require that I comply with ethical requirements and plan and perform the audit to obtain reasonable assurance about whether the financial statements are free from material misstatement.

An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial statements. The procedures selected depend on the auditor's judgment, including the assessment of the risks of material misstatement of the financial statements, whether due to fraud or error. In making those risk assessments, the auditor considers internal control relevant to the entity's preparation and fair presentation of the financial statements in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the entity's internal control. An audit also includes evaluating the appropriateness of accounting policies used and the reasonableness of accounting estimates made by management, as well as evaluating the overall presentation of the financial statements.

I believe that the audit evidence I have obtained is sufficient and appropriate to provide a basis for my audit opinion.

Opinion
In my opinion, the financial statements present fairly, in all material respects, the financial position of the Saskatchewan Arts Board as at March 31, 2015, and the results of its operations, changes in net financial assets and cash flows for the year then ended in accordance with Canadian public sector accounting standards.



Judy Ferguson, FCPA, FCA
Provincial Auditor

Regina, Saskatchewan
July 23, 2015

STATEMENT OF FINANCIAL POSITION As at March 31

Statement 1

	2015	2014
Financial Assets		
Cash – Operations	$ 2,028,926	$ 1,794,983
Cash – Flexible Loan Program (Note 15)	150,000	143,535
Accounts receivable	18,780	29,599
Loans receivable – Operations (Note 8, 12)	164,771	91,590
Loans receivable – Flexible Loan Program (Note 12, 15)	-	6,465
Investments (Note 10, 11)	1,113,121	5,525,643
Investments – Endowment Fund (Note 10a, 11)	5,000,000	-
	8,475,598	7,591,815
Liabilities		
Accounts payable		
Grants payable	1,504,448	1,057,958
Accrued employee benefits payable	48,032	61,801
Other	502,036	337,477
Unearned revenue		
Permanent Collection fees	27,482	21,348
Deferred revenue (Note 19)		
Leasehold inducement	-	1,088
Other	6,358	19,429
Canada Games Legacy	94,000	140,000
	2,182,356	1,639,101
Net financial assets (Statement 3, Note 17)	6,293,242	5,952,714
Non-Financial Assets		
Prepaid expenses	29,151	57,760
Tangible capital assets (Note 14)	383,880	322,866
	413,031	380,626
Accumulated surplus (Statement 2)	$ 6,706,273	$ 6,333,340
Accumulated surplus consists of:		
Operations	$ 1,706,273	$ 6,333,340
Endowment Fund (Note 10a)	5,000,000	-
	$ 6,706,273	$ 6,333,340

Collections (Note 9)
Contingent liabilities (Note 13)

(See accompanying notes to the financial statements)

STATEMENT OF OPERATIONS AND ACCUMULATED SURPLUS For the Year Ended March 31

Statement 2

	2015	2014
Revenues:		
Transfers from General Revenue Fund	$ 7,158,000	$ 6,955,000
Contribution from SaskCulture Inc.	2,000,000	2,159,000
Program support	113,003	94,510
Permanent Collection	68,567	64,372
Project support	107,723	144,881
Donations (Note 9)	41,994	202,075
Investment income	610,798	298,567
Other earned income	19,670	23,783
Sale of land	-	3,615,550
	10,119,755	13,557,738
Expenses:		
Grants (Note 18)	6,327,649	7,221,597
Transfers and other payments	288,353	193,864
Permanent Collection		
Purchases and donations (Note 9)	114,322	270,678
Project expenses	169,838	164,081
Program delivery		
Grants	1,494,231	1,242,617
Permanent collection	347,063	299,066
Operations	802,548	647,470
Communications	202,818	178,645
	9,746,822	10,218,018
Annual surplus/(deficit)	372,933	3,339,720
Accumulated surplus, beginning of the year	6,333,340	2,993,620
Accumulated surplus, end of the year (Statement 1)	$ 6,706,273	$ 6,333,340

(See accompanying notes to the financial statements)

STATEMENT OF CHANGES IN NET FINANCIAL ASSETS For the Year Ended March 31

Statement 3

	2015 Budget	2015	2014
Net financial assets, beginning of the year	$ 5,952,714	$ 5,952,714	$ 2,529,692
Net operating results for the year	100,500	372,933	3,339,720
Changes in prepaid expenses	-	28,609	(14,393)
Acquisition of tangible capital assets (Note 14)	(100,500)	(155,140)	(9,619)
Amortization (Note 14)	140,000	94,126	107,314
Changes in net financial assets during the year	140,000	340,528	3,423,022
Net financial assets, end of the year (Statement 1)	$ 6,092,714	$ 6,293,242	$ 5,952,714

(See accompanying notes to the financial statements)

STATEMENT OF CASH FLOWS For the Year Ended March 31

Statement 4

	2015	2014
Cash flows from operating activities:		
Cash receipts:		
Allocation from General Revenue Fund	$ 7,158,000	$ 6,955,000
Contribution from SaskCulture Inc.	2,000,000	2,159,000
Fees and other	754,763	4,114,187
Other contributions	88,532	56,784
	10,001,295	13,284,971
Cash disbursements:		
Grant and transfer payments	6,093,879	8,454,398
Salaries and benefits	1,792,240	1,549,704
Space and accommodation	300,115	273,355
Supplies and other	762,054	659,558
	8,948,288	10,937,015
Net increase (decrease) in cash from operating activities	1,053,007	2,347,956
Cash flows (used in) from capital activities:		
Additions to tangible capital assets	(158,610)	(5,288)
Net (decrease) in cash from capital activities	(158,610)	(5,288)
Cash flows (used in) from investing activities:		
New loan payments	(100,000)	-
Loan repayments	33,490	78,197
New investments in managed funds	(37,564)	(3,602,986)
Reinvestments in managed funds	(549,915)	(251,581)
Net (decrease) in cash from investing activities	(653,989)	(3,776,370)
Net (decrease) increase in cash for the year	240,408	(1,433,702)
Cash position, beginning of the year	1,938,518	3,372,220
Cash position, end of the year	$ 2,178,926	$ 1,938,518
Cash consists of:		
Cash – Operations	$ 2,028,926	$ 1,794,983
Cash – Flexible Loan Program	150,000	143,535
	$ 2,178,926	$ 1,938,518

(See accompanying notes to the financial statements)

1. PURPOSE AND AUTHORITY

The Saskatchewan Arts Board was established pursuant to *The Arts Board Act*. It has been continued under *The Arts Board Act, 1997* (the Act). It exists to cultivate an environment in which the arts thrive for the benefit of everyone in Saskatchewan. The Act continues the Saskatchewan Arts Board Fund through which all financial transactions are conducted which pertain to fulfilling the purposes of the agency as indicated in the Act.

2. SIGNIFICANT ACCOUNTING POLICIES

These financial statements are prepared in accordance with generally accepted accounting principles as recommended by the Public Sector Accounting Board of Chartered Professional Accountants Canada. These statements do not present a Statement of Remeasurement Gains and Losses as it is not practical to determine the unrealized portion of investment income relating to its managed funds investments. As a result, all income attributable to its managed funds investments is recorded in Investment Income on the Statement of Operations and Accumulated Surplus. The significant policies are as follows:

a) Collections

The Board maintains a collection of artworks and related archives in all forms in order to inform, enlighten, and enhance the lives of present and future generations. Works in the collection are acquired through purchase, commission, donation, or bequest.

i) Permanent collection purchases are charged at cost as an expense in the Statement of Operations and Accumulated Surplus in the year of purchase.

ii) Donated works of art and archives for the permanent collection are recorded as revenue at their fair market value at the time of donation with a corresponding charge to expenses in the Statement of Operations and Accumulated Surplus.

iii) Musical instrument purchases are charged at cost as an expense in the Statement of Operations and Accumulated Surplus in the year of purchase.

b) Tangible Capital Assets

Leasehold improvements, equipment, and furnishings are recorded at cost less accumulated amortization. The net book value of these capital assets is detailed in Note 14. Tangible capital assets are amortized on a straight-line basis over their estimated useful lives which are as follows:

Electronic equipment	4 years
Other equipment	6 years
Furnishings	10 years
Leasehold improvements	Life of the lease

Tangible capital and other non-financial assets are accounted for as assets by the Board because they can be used to provide Board services in future periods. These assets do not normally provide resources to discharge the liabilities of the Board unless they are sold.

c) Designated Assets

Internally — the Board periodically designates amounts from cash to be allocated for specified purposes. In designating these amounts, the Board takes into account the amounts and stated preferences of contributors. These amounts are not available for other purposes without approval of the Board.

Externally — the Board may receive cash with the stipulation it be used for specific purposes. These amounts are available only for the purposes stipulated by the contributor.

d) Grant Expenses

Grants are expensed when approved by the Board, the applicant has met the eligibility criteria, and the amount of the grant can be estimated.

e) Cash

Cash consists of interest-bearing money on deposit with the bank. The interest rate during the year was 0.85% to 1.000% (2014 – 1.000%).

f) Use of Estimates

The preparation of financial statements in accordance with Canadian generally accepted accounting principles for Public Sector requires management to make estimates and assumptions that affect the reported amounts of assets and liabilities at the date of the financial statements, and the reported amounts of revenues and expenses during the reporting period. Assumptions underlying asset valuations are limited by the availability of reliable comparable data and the uncertainty of predictions concerning future events. The inherent uncertainty involved in making such estimates and assumptions may impact the actual results reported in future periods. Differences are recorded in current operations when identified.

The primary measurement uncertainty arising from the use of estimates which may affect reported amounts relates to the values of loans receivable, accounts receivable, and tangible capital assets.

g) Revenues

Revenues are recognized as they are earned and measurable.

Government transfers are recognized in the financial statements in the period in which the events giving rise to the transfer occur, eligibility criteria are met, and reasonable estimates of the amount can be made.

Deferred revenue represents user charges and other fees which have been collected, for which the related services have yet to be provided. These amounts will be recognized as revenue in the fiscal year the services are provided.

h) Investments

Through the Saskatoon Community Foundation (SCF), the Board has invested in managed funds which are an assortment of pooled funds including Canadian Equity Income & Growth Fund, US Equity Fund, International Equity Fund, Fixed Income Fund, and a Short-term Money Market Fund. Such funds are valued as follows. The value of the Short-term Money Market Fund is based on cost. The cost of Short-term Money Market Fund plus accrued interest approximates its market value. Canadian Equity Income & Growth Fund, US Equity Fund, International Equity Fund, and Fixed Income Fund are valued at closing bid price.

3. PENSION PLAN

Employees make contributions to the Public Employees' Pension Plan, a defined contribution plan. Funding requirements are established by *The Superannuation (Supplementary Provisions) Act*. During the year, the employee contribution rate remained at 6.25% and the employer contribution rate also remained at 7.25% for in-scope employees. The out-of-scope employee contribution rate remained at 6% and employer contribution rate increased from 7.25% to 7.50% starting April 2014. This plan is fully funded. During the year the Board's total contributions were $106,904 (2014 – $90,828) and are included in Salaries and benefits in Note 7.

4. FAIR VALUE OF FINANCIAL INSTRUMENTS

The Board's significant financial instruments consist of cash, managed funds accounts receivable, loans receivable and accounts payable. The fair value of the loans receivable is not readily determinable due to the nature of the loans as described in Note 8 and Note 15. As described in Note 2h), the investments in managed funds are carried at fair value. The fair values of the other financial instruments approximate their carrying value due to their short-term nature.

The investment in managed funds are classified using a hierarchy that reflects the significance of the inputs used in determining their measurements.

Under the classification structure, financial instruments recorded at unadjusted quoted prices in active markets for identical assets and liabilities are classified as Level 1. Instruments valued using inputs other than quoted prices included in Level 1 that are observable for the asset or liability either directly or indirectly are classified as Level 2. Instruments valued using inputs that are not based on observable market data are classified as Level 3.

The following table classifies the managed funds' financial instruments within this fair value hierarchy:

2015:

Pooled Funds	Level 1	Level 2	Level 3	Total
Money Market Fund	$ 0	$ 305,656	$ 0	$ 305,656
Fixed Income Fund		2,475,814		2,475,814
Equity Funds		3,331,651		3,331,651
Total	$ 0	$ 6,113,121	$ 0	$ 6,113,121

2014:

Pooled Funds	Level 1	Level 2	Level 3	Total
Money Market Fund	$ 0	$ 276,282	$ 0	$ 276,282
Fixed Income Fund		2,210,257		2,210,257
Equity Funds		3,039,104		3,039,104
Total	$ 0	$ 5,525,643	$ 0	$ 5,525,643

5. ASSESSMENT SERVICES

The Board has entered into agreements with several organizations to provide assessment and program delivery services on their behalf. In cases where the grant amounts recommended are paid directly by the partner organization the grant amounts are not reported in these financial statements. During 2015 the Board convened juries leading to the recommendation of 47 grants to be paid by partner organizations (2014 – 129 grants).

Fees earned by the Board for assessment services are recorded as revenues. During 2015 the following assessment fees were recognized:

Client	2015	2014
SaskCulture	$ 150,000	$ 190,000
Parks, Culture and Sport (CoGo)	20,000	18,130
Access Copyright Foundation (ACF)	29,285	26,667
Creative Saskatchewan	-	44,000
	$ 199,285	$ 278,797

6. CONTRACTUAL OBLIGATIONS

Operating lease

The Board leases office space in Regina and Saskatoon and storage space for its Permanent Collection in Regina. The future minimum lease payments are:

Fiscal Year	Operating Leases
2015/16	$ 126,016
2016/17	126,016
2017/18	126,016
2018/19	126,016
2019/20	126,016

7. COMPARISON OF PLANNED AND ACTUAL RESULTS BY OBJECT

	2015 Budget	2015 Actual	2014 Actual
Revenues			
General Revenue Fund	$ 7,158,000	$ 7,158,000	$ 6,955,000
SaskCulture Inc.	2,000,000	2,000,000	2,159,000
Other	870,235	961,755	4,443,738
Total Revenues	10,028,235	10,119,755	13,557,738
Expenses			
Grants and transfers	6,667,097	6,616,002	7,415,461
Permanent Collection			
Acquisitions	119,580	114,322	270,678
Programming	46,000	15,158	8,596
Projects	152,575	169,838	164,081
Operations			
Salaries and benefits	1,900,000	2,010,968	1,572,856
Office and administration	393,583	337,200	347,756
Furniture and equipment	207,000	163,447	176,700
Programs and services	127,500	107,204	127,540
Travel and meetings	128,000	135,213	72,395
Communications	186,400	77,470	61,955
Total expenses	9,927,735	9,746,822	10,218,018
Net operating results	$ 100,500	$ 372,933	$ 3,339,720

The original budget for the 2014/15 year was approved by the Board on April 24, 2014.

8. LOANS RECEIVABLE – OPERATIONS

In 2002 and 2004, the Board entered into two loan agreements with a non-profit organization for the total amount of $265,000. The interest rate on these loans was set at prime less two percent. In 2006, the terms of repayment were amended to restructure and extend the repayment timeline. The first loan has now been paid in full. In 2012, the Board entered into a loan agreement for $60,000 with an interest rate of 1% and this has been completely paid off. During the year, the Board entered into another loan agreement for $100,000 at an interest rate of 1%. It was agreed that interest will be accrued but the principal repayment for this loan would not begin until December 31, 2019, at which date the interest would be re-evaluated. Future payments to the Board, pursuant to these agreements, are as follows:

Fiscal Year	Principal Repayment
2015/16	$ 6,000
2016/17	6,000
2017/18 & beyond	152,771
	$ 164,771

9. COLLECTIONS

	2015	2014
Art	$ 2,703,068	$ 2,588,746
Archives	27,470	27,470
Permanent Collections	$ 2,730,538	$ 2,616,216
Musical Instruments	$ -	$ 46,575

During the year the Board purchased art objects totaling $72,422 (2014 – $68,603) for the Permanent Collection. In addition, art objects valued at $41,900 (2014 – $202,075) were donated to the collection. In January 2002, the Permanent Collection was appraised by members of the Professional Art Dealers Association of Canada and assigned a value of $2,903,173 on the basis of market value. In 2015, 397 objects (2014 – 0 objects) were appraised at a value of $914,355 (2014 – $0). The appraised value of the collection has been revised to $5,332,617 (2014 – $4,894,790). The remaining objects in the collection will be appraised in due course.

10. INVESTMENTS

In 2007, the Board entered into a Managed Fund agreement with the SCF to maintain funds consigned by the Board for specified purposes. Expenditures incurred by the Board in relation to these purposes out of operating funds have been identified and are included as part of the undesignated portion of the Investment Funds balance.

The total funds on hand are pooled by the Foundation with other participants' assets and invested through a fund manager. Rates of return are declared by the Foundation each quarter and applied to funds on hand as of the beginning of the quarter. During the year, the Board consigned $37,564 (2014 – $3,602,986) to the Investment Fund.

a) Endowment Fund

During March 2015, in accordance with *The Arts Board Act, 1997*, Article 26, the Board of Directors established an endowment fund of $5,000,000 designated for the benefit of arts and artists in Saskatchewan. The Board stipulated that only interest received from the Endowment Fund is to be allocated to initiatives in support of the arts in Saskatchewan.

10. INVESTMENTS (continued)

	Balance as at March 31, 2014	Net change to capital	Earnings	Fees	Balance as at March 31, 2015
Externally Designated Assets:					
Canada Games Legacy Funds	$ 196,000	$ (52,157)	$ 17,002	$ 845	$ 160,000
Prince Edward Drama Scholarship	39,182	-	4,080	200	43,062
	235,182	(52,157)	21,082	1,045	203,062
Internally Designated Assets	399,838	(44,571)	39,091	1,933	392,425
Endowment Fund	-	5,000,000	-	-	5,000,000
Total Designated Assets	635,020	4,903,272	60,173	2,978	5,595,487
Non-Designated Assets	4,890,623	(4,865,708)	518,207	25,488	517,634
Total	$ 5,525,643	$ 37,564	$ 578,380	$ 28,466	$ 6,113,121

11. INVESTMENT PERFORMANCE

The Board's managed funds are represented by the amounts held by SCF (see Note 2h). The following is a summary of the investment performance:

	2015	Four year annualized return
Actual (a)	11.0%	8.1%
Benchmark (b)	10.6%	7.3%

(a) The annual returns are before deducting investment expenses.
(b) The benchmark return is the Board's target rate of return for its investments. The benchmark return is based on the performance of the Board's planned investment portfolio.

The managed funds are invested based on the Investment Policy agreed upon with SCF. The Board pays investment management fees to SCF for providing this service.

12. FINANCIAL RISK MANAGEMENT

The nature of the Board's operations result in a statement of financial position that consists primarily of financial instruments. The risks that arise are credit risk, liquidity risk, market risk (consisting of interest rate risk, foreign exchange risk and equity price risk).

Significant financial risks are related to the Board's managed funds. These financial risks are managed by having an Investment Policy that provides guidelines to the Board's fund manager for the asset mix of the portfolio regarding quality and quantity of fixed income and equity investments. The asset mix helps to reduce the impact of market value fluctuations by requiring investments in different asset classes and in domestic and foreign markets. The Board reviews regular compliance reports from its fund manager as to its compliance with the Investment Policy.

a) Credit risk

Credit risk is the risk a party owing money to the Board will fail to discharge that responsibility. The Board is exposed to credit risk from the potential non-payment of accounts and loans receivable. Loans receivable – Operations are secured against future grant allocations. Therefore, the credit risk is minimal. All loans receivable – Flexible Loan Program have been paid and there are none outstanding. An allowance for doubtful accounts has been recorded to cover any risks associated with any of the financial instruments.

Credit risk within investments in managed funds is primarily related to fixed income pooled funds. It is managed through the Investment Policy of the SCF that limits these fixed term investments to those of high credit quality (BBB is the minimum rating for bonds and mortgages; and the short-term investments include Canada 91 Day Treasury Bills, Bankers Acceptance & Floating Rate Notes). The maximum credit risk the managed funds is exposed to at March 31, 2015 is limited to $2.8 million (2014 - $2.5 million) which represents investment in the money market and fixed income funds.

b) Liquidity risk

Liquidity risk is the risk that the Board will encounter in meeting obligations associated with financial liabilities. The Board is exposed to low liquidity risk. This is managed through prudent financial management and oversight.

c) Market risk

Market risk is the risk that arises from changes in the value of financial instruments. Values can be affected by changes in interest rates, foreign exchange rates and equity prices. Market risk primarily impacts the value of the managed funds.

Interest rate risk

Managed funds is exposed to changes in interest rates in its fixed income investments. Duration is a measure used to estimate the extent market values of fixed income instruments change with changes in interest rates. Using this measure, it is estimated that an increase of 100 basis points in interest rates would decrease net assets by $0.15 million, representing 6% of the $2.5 million fair value of fixed income investments.

Foreign exchange

Managed funds is exposed to changes in the US dollar exchange through its US Equity Fund. Also, it is exposed to non-North American currencies through its International Equity Fund. As at March 31, 2015, the managed funds' exposure to US equities was 9.6% (2014 – 9.6%) and its exposure to non-North American equities was 9.4% (2014 – 9.6%).

Equity prices

Managed Funds is exposed to changes in equity prices in Canadian, US, and non-North American markets through its equity investments. Equities comprise 54.5% (2014 – 55.0%) of the carrying value of the managed funds. Investment Policy of the SCF limits the investment in equities to no more than 10% in any one company.

13. CONTINGENT LIABILITIES

The Arts Board has been named as a co-defendant in two claims that have been served prior to 2014. As at March 31, 2015, the likelihood of resolution of these claims against the Arts Board is not determinable.

14. TANGIBLE CAPITAL ASSETS

	Leasehold improvements	Furnishings	Other equipment	Electronic equipment	2015 Total	2014 Total
Opening costs of tangible capital assets	$ 772,782	$ 216,162	$ 63,727	$ 560,128	$ 1,612,799	$1,603,180
Additions during year	-	31,727	3,253	120,160	155,140	9,619
Disposals during year	-	-	-	-	-	-
Closing costs of tangible capital assets	772,782	247,889	66,980	680,288	1,767,939	1,612,799
Opening accumulated amortization	546,955	172,956	63,582	506,440	1,289,933	1,182,619
Annual amortization	49,967	7,315	406	36,438	94,126	107,314
Disposals during year	-	-	-	-	-	-
Closing accumulated amortization	596,922	180,271	63,988	542,878	1,384,059	1,289,933
Net book value of tangible capital assets	$ 175,860	$ 67,618	$ 2,992	$ 137,410	$ 383,880	$ 322,866

15. FLEXIBLE LOAN PROGRAM

In 2008, Order-in-Council 817/2007 provided for additional funding to the Saskatchewan Arts Board, including $1,150,000 for the establishment of a loan program in support of Creative Industries. The purpose of this program is to provide recoupable low-interest loans to support individual artists, arts businesses and arts organizations in developing new business opportunities or expanding existing opportunities to ensure the creation, production, promotion and dissemination of high quality and authentic cultural products.

In 2013, the Board entered into an agreement with the Ministry of Parks, Culture and Sport to repurpose $1,000,000 from the Flexible Loan Program for disbursement as grants to support creative industry projects through the Creative Industries Transition Fund, a program established for this purpose. The effective date of the agreement was April 1, 2013.

	2015	2014
Opening cash balance	$ 143,535	$ 1,197,600
Proceeds		
Principal repayments	6,465	30,222
Interest on loans	-	760
Interest accrued on balance	-	2,957
Total proceeds	6,465	33,939
Disbursements		
Loans issued	-	-
Other costs	-	-
Creative Industries Transition Fund	-	1,000,000
Total Disbursements	-	1,000,000
Transfer to cash – Operations	-	88,004
Closing cash balance	150,000	143,535
Loans receivable	-	6,465
Closing balance, Flexible Loan Program	$ 150,000	$ 150,000

There are no future payments to the Board under the Flexible Loan Program.

16. RELATED PARTY TRANSACTIONS

Included in these financial statements are transactions with various Saskatchewan Crown corporations, ministries, agencies, boards and commissions related to the Board by virtue of common control by the Government of Saskatchewan and non-Crown corporations and enterprises subject to joint control or significant influence by the Government of Saskatchewan (collectively referred to as "related parties"). Routine operating transactions with related parties are recorded at agreed-upon exchange amounts and settled under normal trade terms.

16. RELATED PARTY TRANSACTIONS (continued)

Those transactions and amounts outstanding at year-end are as follows:

	2015	2014
Revenues		
General Revenue Fund	$ 7,158,000	$ 6,955,000
Creative Saskatchewan	12,000	58,091
Ministry of Education	49,500	46,000
Ministry of Parks, Culture & Sport	2,300	60
Tourism Saskatchewan	1,500	1,500
Other – Permanent Collection fees	24,564	28,236
Expenses		
Conexus Arts Centre	44,097	58,312
Ministry of Central Services	35,876	36,099
SaskEnergy	2,389	3,515
SaskPower	9,874	11,886
SaskTel	36,219	35,388
Saskatchewan Workers' Compensation Board	12,893	15,802
	$ 141,348	$ 161,002

In addition, the Board pays provincial sales tax to the Ministry of Finance on all its taxable purchases. Taxes paid are recorded as part of the cost of those purchases. Other transactions with related parties and amounts due to/from them and the terms of settlement are described separately in these financial statements and the notes thereto.

17. NET FINANCIAL ASSETS

The following Net Financial Assets are designated by the Board as at March 31st:

	2015	2014
Designated:		
Flexible Loan Program (Note 15)	$ 150,000	$ 150,000
Culture on the Go	58,356	178,356
Managed Funds (Note 10, 10a)	5,595,487	635,020
	5,803,843	963,376
Undesignated		
Managed funds (Note 10) and other	489,399	4,989,338
Net Financial Assets	$ 6,293,242	$ 5,952,714

18. GRANTS

	2015	2014
Organizations		
Professional Arts Organizations	$ 3,641,940	$ 3,916,885
Creative Industries Transition Fund	-	343,079
Festivals	842,125	890,792
Artists		
Independent Artists	675,000	675,000
Indigenous Pathways Initiative	200,000	200,000
Scholarships	25,000	25,000
Projects		
Culture on the Go	300,000	281,870
Creative Partnerships	495,000	665,000
ArtsSmarts	300,000	254,434
Grants returned	(151,416)	(30,463)
	$ 6,327,649	$ 7,221,597

19. DEFERRED AND UNEARNED REVENUE

In 2010, the Board received a leasehold inducement in the amount of $65,274. This inducement is to be amortized over the length of the lease. During the year, $1,088 (2014 – $13,055) was recorded as revenue.

During 2007, the Board received $340,000 from Sask Sport Inc. to operate three specified programs over a ten-year period beginning April 1, 2007, using funds made available for this purpose from proceeds of the 2005 Canada Summer Games designated for Cultural legacy initiatives. During the year, $46,000 (2014 – $46,000) was recorded as revenue. Other deferred revenue recorded on the Statement of Financial Position comprises payments pertaining to subsequent periods for the rental of art objects from the Permanent Collection and donations toward the Michele Sereda Artistic Memorial Legacy Fund.

20. COLLECTIVE BARGAINING AGREEMENT

In 2014, the Arts Board & SGEU local 2288 concluded a collective bargaining agreement for the period October 1, 2012 – September 30, 2016.

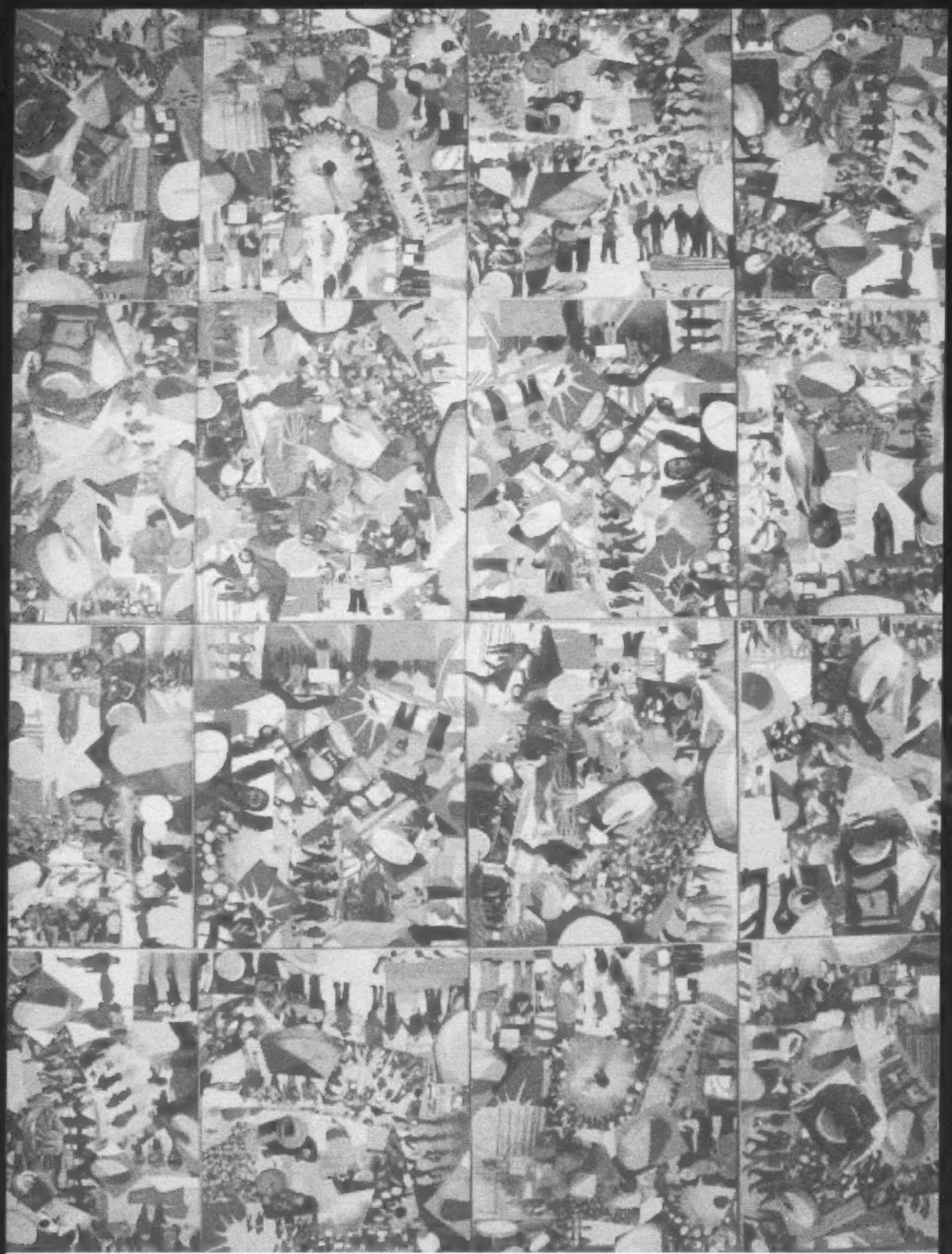
21. COMPARATIVE FIGURES

Certain comparative figures have been reclassified to conform to the current year's presentation.

Back cover:
David Garneau
***Idle No More! (quilt)* (detail)**
2013-2015
oil on canvas

Photo: Dept. of Photography, University of Regina

Design: Bracbury Branding & Design www.bracburydesign.com



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